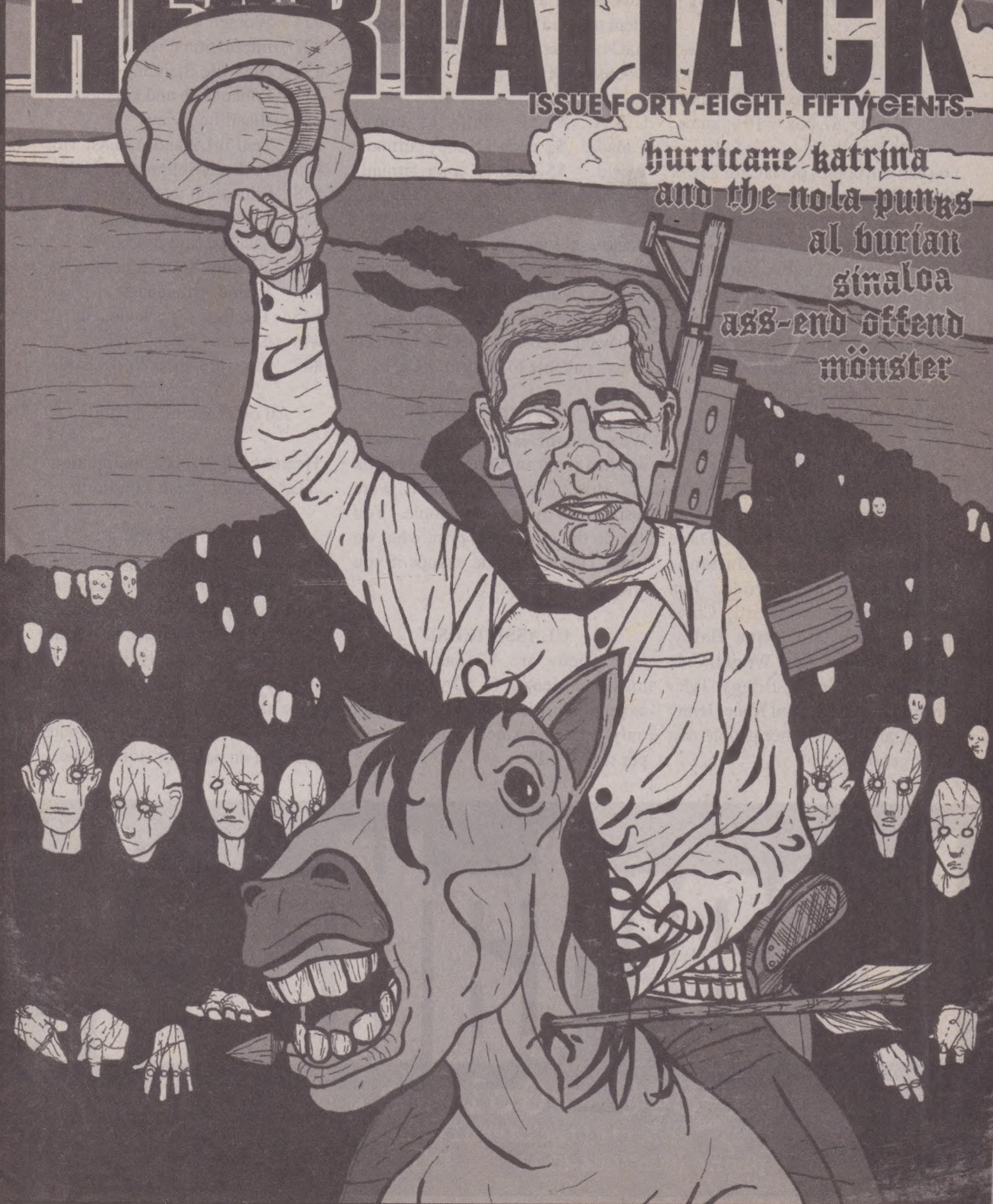


# HEARTATTACK

ISSUE FORTY-EIGHT, FIFTY CENTS.

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*HeartattaCk* wholesales for 5¢ plus postage. We sell them by the box.

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### STAFF:

Chuck Franco, Cole Jones, Steve Snyder, Brett Hall, Nate Wilson, Mike Vos, Matt Average, Dave Johnson, Mike Ott, Marianne Hofstetter, Danny Ornee, Tim Sheehan, Kent McClard, Chris Duprey, Katy Oto, Mike Haley, Weston Czerkies, Amy Wright, Cole Barrington, Chandler Briggs, Tyler Humer, Dave Hall, Paul Kane, Jenny Mundy, and a few other people that didn't get props.

### SUBSCRIPTIONS:

*HeartattaCk* is basically free, but we have to pay a lot of postage to send them to you. So individual issues of HaC cost varying amounts based on where you live:

U.S.A.: \$1.50 each (1 copy)  
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(\$6 to Australia/New Zealand/Japan)

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### CONTRIBUTIONS:

We need articles, interviews, letters, and just about anything you can think of. Most of the things in HaC were just sent in by random people. You can do the same. We print what we like. Throw in some stamps if you want your shit back.

### CLASSIFIEDS:

Classifieds are \$3 each with a maximum length of 40 words. No exceptions to the 40 word limit. Cash only. Please, no more than 40 words per classified!

### ISSUES STILL AVAILABLE:

- #22 Women's issue part I
- #23 Women's issue part II
- #27 International issue
- #30 Bury Me Standing
- #31 Police Line and Council
- #32 Blast! interview
- #34 Tear It Up and Against Me!
- #35 Pushead/Submission Hold
- #38 Education theme issue
- #39 Evasion interview
- #40 Cut The Shit & Phobia
- #42 Vitamin X and lots more!
- #44 Kodan Armada, etc...
- #45 The Rites/Spectacle, etc.
- #46 Caustic Christ/Zegota
- #47 Funeral Diner/Work issue

All other issues sold out!!

*HeartattaCk* #10 is a compilation LP available from Ebullition.

### COMPUTER INFO:

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## DEADLINES:

*HeartattaCk* is a quarterly magazine. The actual issue will be out around the 15th of the month following the deadline. Deadlines are as follows:

January 1st	•	April 1st
July 1st	•	October 1st

## PRINTING:

*HeartattaCk* is printed with soya inks on recycled paper. Recycle it, or do as The Oath and use it as toilet paper.

**EDITOR:** Lisa Oglesby  
**LAYOUT:** Kent McClard

The baby screams. The baby screams. The baby screams. You start to feel like there is something wrong with you. That, as the mother, instinctively you should know what the baby needs. But the baby doesn't even know. The baby might not even know that he is screaming and that you hear it. In the beginning, he is just screaming, and screaming, and screaming. It breaks your heart and wears at your patience. You sing, you bounce, you hold, you swaddle, you feed, you change the diaper... and nothing seems to work. Fuck, why is the baby still screaming? Why can't I figure out what is wrong?

The first month of parenting is the worst. Nothing prepares you for handling a little person 24/7. Hardly being able to put the baby down and get something done. Sometimes you don't have anyone to hand him to while you pee. So you put him down, and he starts to scream. It is a big adjustment for someone who used to be so in control of her own life. Now I feel like I am truly at his mercy. But for all the hard times, I look at him and he is wonderful. The greatest thing I've ever done and someone I welcome with open arms into my life.

Things change. We sometimes say things change severely one day and there is no going back. But really, most change is happening gradually and one point in time is just the turning point. I am now a mother and there is no changing that. The day my son came into the world was a day that changed my life forever. Though I had been changing, becoming the mother, slowly already.

The process of who I was, am, and will be is ongoing. So in this time of new things I can't help but want to peek into the future. I wonder what the future will hold 6 months, 2 years, heck, even 18 years down the line. Will I continue to be the person I am today? Probably not, since I'm not quite the same as I was a few months ago, let alone a few years. My evolution is shaped by what I want and what from the outside influences me to change.

I'm not becoming a whole new person, but a new variation of myself. I am now the mother me. Mother me is someone I feel like I was destined to be, now I just have to figure out how to be that person. How to rise to the occasion and be the best mother I can be for him.

This is the most disconnected from HaC I've been in some time. While working on this issue I was also caring for my newborn and that (to say the least) had me pretty distracted. It was completely ridiculous for me to think I could do both, but I committed myself to the goal and went for it. It was a mistake. I feel like working on HaC now took away a time that I could never get back. And that I was doing it half-assed, in the margins of time when he slept or played with his dad. It is a lesson the mother me had to learn. Life is different now.

Still, I look forward to continuing all the things I did before I was a mom. I want to be involved, work on projects, go to gatherings, and try to make my world a better place. As important as it is to be there for my child, I think it is also important to be an example of a well-rounded person to him. As much as I need to be a mother, I need to be more than just a mother. I feel the same way about people in my community. If we don't work to inspire others, if we just hang out, what is the point? True, babies need parents and they need them full time for a long time. But I am going to try and find the good balance between motherhood and adulthood.

Too many mothers are shut in at home. Lovingly taking care of their children, but locked away from the outside world. We live in our bubbles and the world can easily forget about us. Not enough mothers are able to take to the streets and be heard when so many of us are fighting for the time to take care of our children. Columnist Rahula is a real inspiration for me to be an interesting adult for my child, not just a caretaker. As my child gets older, I hope to still be involved enough to give my child experiences that will help mold his sense of the world.

To the future, mine, his, and ours!—Lisa



HeartattaCk,

The work issue was a great stress reliever. I didn't pay it much notice at first, and skipped over to the articles and reviews. But tonight, after shucking another job interview, I devoured it wholly.

Today I interviewed for a full time job as a screen printer, primarily for shirts and apparel items. My interest in this work comes from the things that punk rock and hardcore have taught me to appreciate; creativity, hands on activity, and a dresser full of some killer T-shirts. I've had the great experience of creating T-shirts and show posters for some of the bands and musicians that I love. It was the enthusiasm in the music that gave me the ability to learn the screen-printing process in the first place. I live in the Init house and Steven has a 4-color screen print press for anyone who lives here to use. I learned the process over the past year and a half and it is definately something I enjoy doing. I also have been able to appreciate the works of other like-minded people in the scene who are willing to share tricks and work out ideas together.

I met the four managers of the business to interview and they were clear on the purpose of their operation, and the importance to make the most amount of money possible. In regards to my work experience with scene related projects, it was non-negotiable that I conduct work strictly for them. They perceived that a couple of twenty something guys in a damp basement with the ability to create similar products were a threat to their multi-million dollar trade. When the interview was completed, the owner of the business told me that I was the only other person that he has spoken with and that "right now your number 2." So basically he meant by saying I was number 2 is that I'm shit and out of his consideration. Number 1 must mean urine (you're in)—that's just how I perceived the numbers. I find out the decision tomorrow, and if I get the offer, I won't take it. I know already that this experience would only pervert one of the many amazing things that punk rock and hardcore have taught me. Its baffling when people who have managed bands you have watched grow pull upwards of \$100,000 in a year, and ethical socially responsible employment can't financially compete with your current employers who dole out "crumbs" while they upgrade SUVs. The work issue helped bring some peace of mind, and thanks for that.

Good work related contributions by Christopher Hayes, Lisa Oglesby, and Keith Rosson. Also shouts out to Keith for being very cool at the PDX Zine Symposium, *Avow* #20 made me piss myself into hysterics.

—Timmy Smith  
seaofseed@yahoo.com

P.S. Also, write me for my 'zine the *Fellowship Of Tim* #23 1/8 "Pimp The System" about my current work situation and continuous denial of my application for night time custodian position at a major university. Also focused on sharing smokes down at the shelter, critical mass, and my infatuation with the rap group Dead Prez.

Hey Peoples,

I have a two-part response to two articles written in HaC #46. I read the response to Evasion Kid written by Daniel from Norway. He had some very interesting viewpoints regarding the Kid's habits and way of living. Now I don't profess to know the exacts of sxe. The first time I ever heard about it was at a carwash in Carlsbad and this young lady gets out of her car wearing some docs and she had some buttons of bands I have never heard of. Plus I just got out of prison after doing 6 years and my exposure to the scene and the music was minimal. Anyway, the young lady and I struck up a conversation about the scene and she was telling me that she was into sxe and that blew my mind 'cause I was expecting to get into broken glass type scene. But she was talking about not eating meat and not getting drunk or loaded—I got really disappointed. Some of those substances fueled the rage and energy needed to go on a mission.

So the scene has taken a whole new perspective that involves the movement to condone and support the burning down of animal testing labs and destroying furshops (words of Daniel from Norway). What does punk rock have to do with saving animals and protesting for them and crazy stuff like that? Just because sxe kids don't eat meat, so you use the scene to act out your agenda for a fur ball. I never thought I would see the day when this type of clean living would become such a big part of punk rock. I understand the government has a fetish for contradiction and hypocrisy. But what is the point to put so much energy on the hopes that you will stand for a fur ball? Your starving asses are losing your minds 'cause y'all need a good piece of meat in you. So that means that you are Christians then 'cause The Bible it says that they all ate herbs, plants, and grass. Now you are a little confusing, I still don't see the purpose.

The writer for "Strike The Match" said it best when he said what happened to communications. I know no one will respond to my little article and supply me with some info on the purpose of sxe. I'll get it somehow; I won't wait on any of you out there to look out for me. I will move on to the second portion of the response. Well, wait a minute, let me say that there are a group of people out there that put millions of dollars into their pets. Entering them in contests, buying expensive jewelry, living quarters, gourmet food, therapists, grooming specialist, special breeding mates, etc. Do those dog shows get a pass? Does the breeding facility get a break 'cause they are doing a service for Amerika? All the attention being given to animals has me like depressed 'cause I don't hear about you guys going to prisons protesting for your fellow brothers/sisters. There are so many men and women in prisons in Amerika serving life sentences for non-violent crimes, it's a crying shame that we only get support by organizations outside of sxe and punk rock. I'm sure there are some supporting punk rockers out there but I have yet to read an article on a protest by some punk rockers or sxe-ers. I hope you are giving your

time to communicating with a prisoner. If it's just sending a postcard, expecting his/her phone call. I hope you haven't given up hope for us to one day get out and reach back for others. I really hope you guys are not so focused on what type of tofu or soy and herbs you have to eat in orders to sustain yourselves so you don't pass out that you lose sight on the people who are fighting oppression and the CDC regime. We haven't given up hope. We still remain goal oriented, at least I do. Even though I'm a 40-year-old Black man, I still refuse to be shut down.

I can see you wild eyed kids in mind out there with a lighter in one hand and a molotov cocktail in the other, ready to go to town on a clinic or something insane. Like my man Keith said in this article about establishing communication with each other so we be a more solidified force. I've socialized with many different factions or groups. And I have learned that without communication people got hurt. In prison we have to basically stay racially segregated. We can talk to each other in passing but really chillin' is not going down in the level 4 area. On the lower levels it's a little less tension, but for the most part you still can't sit with a white guy all day and shoot the breeze cause you may have something in common. There aren't too many Black punkers in prison let alone on the scene, so I'm like solo on that level and it's been like this for 8 years. I've ran into a few but they got sucked into the "white supremacy" crew and they lost the power they came in with to surrender it to a shot caller or leader.

I get a kick reading about some of the struggles some of you are going through out there and I must say your struggles on your worst day couldn't compare to a night in Compton. Try being a punk rocker around a gang of Crips. I got ridiculed and jumped but I never gave up or confirmed to gangbanging lifestyle. You have it bad because you can't get a job making more money because you have a job, or you hate to go to work and deal with your boss(es)... Wow! The agony and pain. You have a lot of energy to get up and go to work and eat tofu burgers at the tofu hangout, drinking lattes and espressos and shit. Man, the struggle!

The next time you all decide to burn down a testing lab try reverting that creative energy to getting at a prisoner to help him or her get out from behind the wall and from under the foot of dictators that run these places.

Remember there is a political struggle going on right now. Maybe some of you have heard of it, AB50, 3XS, prison reform, and all the other wicked scams being implemented by the sick minds in society. Don't get caught up in cycle thinking that you are doing something radical.

DON'T DOG US OUT!—Anarchy  
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## Chris Crass:

Community Labor United for providing crucial grassroots left/radical leadership in New Orleans; donate money to them and support their efforts at [communitylaborunited.net](http://communitylaborunited.net) • the Common Ground Medical Clinic demonstrating the power of grassroots organizing • Kanye West for saying "George Bush don't like Black people" on live TV • the Harry Potter books, they are so damn good • Stone Butch Blues by Leslie Feinberg • Getting Things Done by David Allen (get organized and build liberation) • Freaks & Geeks • the Counter-Military Recruitment movement that is sweeping the country and uniting racial and economic justice to anti-war organizing • Leftist Lounge III in the Bay Area • the Rural Organizing Project in Oregon's alliance building efforts [rop.org](http://rop.org)

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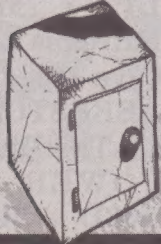
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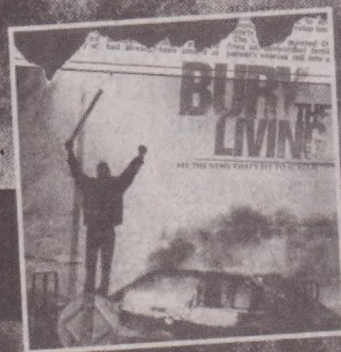
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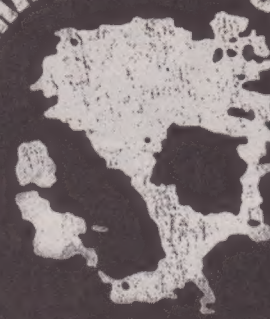
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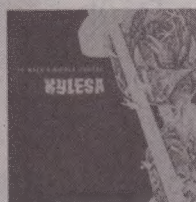
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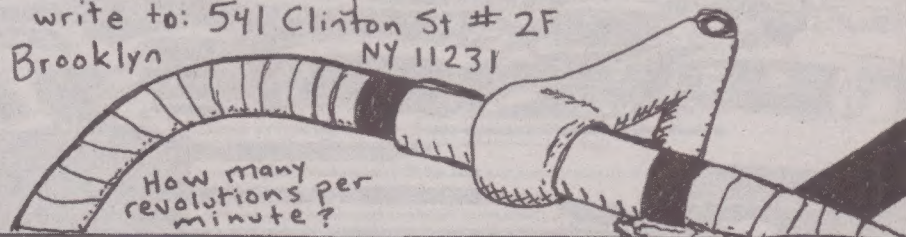
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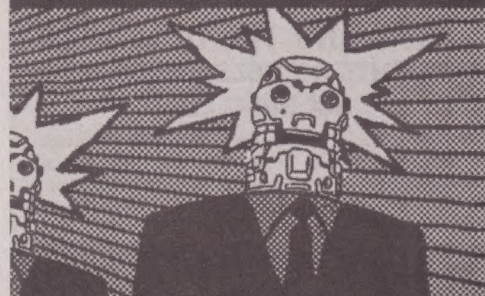


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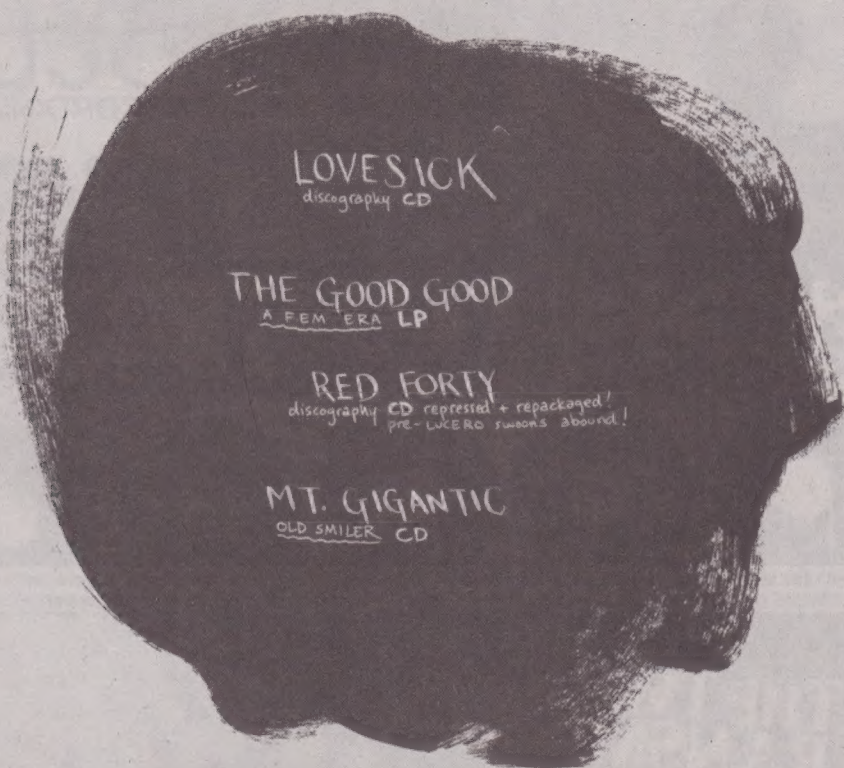
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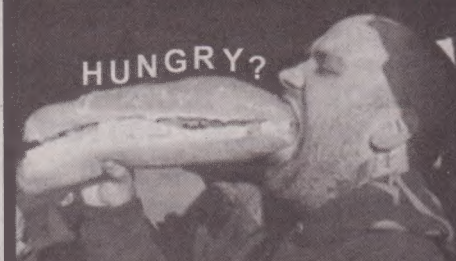


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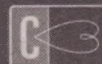
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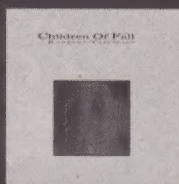
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## RICKYRITTS WIZARD 15SP CD

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# KATRINA

...voices from the aftermath...

## Carl Elvers

Hello *HeartattaCk* readers! My name is Carl Elvers and I'm a recent New Orleans evacuee. Lisa here at the 'zine emailed me a few weeks ago and asked if I would write a column about new Orleans, the hurricane, what I've been through the past month, etc.

I've been living in New Orleans since 1987 (with 1 year spent in California in the '90s) and have seen hurricanes come and go. I was so oblivious to storms and bad weather since there seemed to be a hurricane every 3 weeks threatening to drown my below sea level city. Last year when hurricane Ivan threatened to send 20 foot waves over the city, my girlfriend Elizabeth begged me to evacuate to Shreveport, LA with

her family and I flat out refused. I didn't want to sit in traffic for 24 hours and leave all my stuff. (I figured, if it flooded, I wanted to be at home to pick everything up when the water came in. I got caught in a flood in New Orleans in '95 where the water was 8'-20' in different parts of the city, but luckily I lived on the 2nd floor of a house. I lost a box of 300 tapes down in the first floor closet, but my girlfriend at the time lost her car.) When Ivan finally came to land it headed east and spared New Orleans completely. Not even thinking about the damage it did to other gulf coast cities, all I could do is say, "I told you so" to all the people who sat in horrific traffic.

This storm was different however. Just like all the other storms, I didn't really pay attention to its path and was at home watching movies on Saturday August 27th. Elizabeth's

sister Ann called us and said she and her fiancée had evacuated to Houston and she thought we were crazy for not leaving. I was scheduled to work a double shift the next day, so I was planning on working as usual. (Too bad I missed the deadline for the "work" issue because I have a great job. I'm a ramp agent for Southwest Airlines.) For some reason, I decided to watch the news that night just to see what all the hurricane hype was and the broadcasters were pleading with the viewers: "If you have a car, or know of any way to get out of town, do it now!" The storm map showed a category 5 hurricane headed straight for New Orleans, supposedly the biggest storm the gulf coast had ever seen. For the first time ever, I became paranoid and told Elizabeth she should take our 90 lb. dog Artimus and get her mom and her dog Gus and leave town



1st thing in the morning.

I showed up at the Louis Armstrong International Airport to work at 4:30 a.m. and it was jam packed full of people panicking to get out of town. I knew we were in trouble when out of 40 people scheduled to work that morning for southwest, only 5 showed up. When all the passengers' bags started coming down the carousel it quickly became a "sea" of suitcases we were scrambling to sort and load onto planes. We were so understaffed due to co-workers evacuating I was really starting to panic. I called Elizabeth about 5:15 a.m. and told her to go to her mom's, wake her up, and get out of town now—don't wait until 9 a.m. or whatever, get out now!

Southwest called in an emergency work crew from Houston and about 40 employees flew to New Orleans within 2 hours to help out. The Houston crew told me to evacuate, that they were flying back to Houston at 8 p.m. to get out of town.

I didn't even get out of town until noon on Sunday August 28th, picking up a frantic hitchhiker on the way out of town. I ended up going to Ferriday, LA (normally a 4 hour drive, it took me 12 hours due to traffic), north of New Orleans. I watched the storm hit on TV. Early Monday morning and it was pretty devastating. Even though it downgraded to a category 4 storm and the eye moved east to Gulfport, MS, my town finally experienced what everyone feared: several levees protecting New Orleans broke and flooded neighborhoods with extreme power.

The levees surrounding New Orleans had always been a concern. My dad worked in Kenner, LA for the Department Of Interior (he was an environmental officer for mineral management services) for 17 years. During that time, his staff wrote all the environmental impact statements for Gulf Shore oil projects, and over 40 reports requested that the levees be reinforced. In 1979 his staff estimated the cost to reinforce/repair the levee system at 2.5 billion dollars. Now the cost to repair the levees and rebuild the city is estimated at 31 billion dollars. Why didn't the city or state do anything even when they'd been warned for years? Most likely the politicians were busy filling their own pockets with money, with former governor Edwards (now in prison for fraud) at the top of the corrupt officials.

Lots of people wonder why President Bush didn't react faster and send in help before the entire city became a chaotic war zone? Do you think he would've waited so long if it was rich oil buddies in Texas that got hit? (Ironically enough, the Texas/Louisiana border got hit weeks later by category 3 hurricane Rita.) People have a lot of opinions concerning this matter—I personally think George W. Bush, Jr. is a racist and probably thought as a "messenger from god" that the sinful/poor city deserved its fate. The only reason he eventually (finally) sent in rescue teams and the national guard to help people was pressure by the media and remarks by other countries about how the "richest nation on earth" couldn't even save its own citizens. I can't believe even the "blind faith" religious voters think this guy has enough brains to be worthy of his position of power they reluctantly put him in.

What does all my ranting have to do with anything punk, hardcore or music related? Well, I've been buying records since 1977 (I was

8 when I bought the Beatles' Help! LP for \$4 at TG&Y) and have amassed quite a collection since then. I actually didn't buy my first "hardcore" record until 1986 (GBH's Malice In Wonderland 12"EP), and saw my first "punk" show that year (Wendy O. Williams on her "Master Blaster" tour). I've been hooked ever since and found it amazing that you could meet and befriend people all over the world through a like minded interest. I'd have to guess at how much money I've spent on records (probably over \$100,000) since I was a kid, and I never wanted to consider myself a collector (much less a collector nerd), but it's pretty obvious I was. Why else would I buy the Floor LP, 3 different pressings, each on different colored vinyl?

When Elizabeth, my friend Steve, and I finally snuck into the city to look at our house, it was pretty devastating to say the least. I lived in mid-city where there was about 8 feet of floodwater. It looked like someone had pillaged the inside of the house, but the doors were all locked. The force of the water had toppled over our refrigerator, moved beds, tables, and the sitting water had collapsed desks and mainly cheap particle board shelves loaded with records. When I saw the inside of the house, there were thousands of LPs, 7"s, CDs, and DVDs strewn all over the place. Boxes of 7"s still had standing water in them. We had to walk on top of records just to get through the house. The only things salvageable were items high enough not to get wet. (I actually managed to save 1/10th of my records. My girlfriend salvaged a lot less of hers.) The stench of sewage, contaminated and toxic water, and mold was unbelievable. We wore rubber boots, long pants and shirts, gloves, and respiratory masks, and Steve and me still got sick from the smell.

Luckily, I still have a job (my girlfriend is unemployed due to all this) and managed to get transferred with Southwest to Hartford, CT. People have been extremely helpful and generous along the way. (Dalton and his folks in Ferriday, LA, everyone in Elizabeth's family in Houma, LA, my best friend Steve in Metairie, LA, Lex and Jeremy in Charlotte, NC, and my sister Charlene, her partner Mary, and her son Jonathon in Amherst, MA.) And we are managing to get tons of great furniture/clothes from a lot of people in the Springfield, MA area.

I've been ordering records from Ebullition for years and Dave has been great taking care of all my mail orders. I emailed him and Lisa that I was probably going to stop ordering records since I lost everything and quit acting like an irresponsible 18 year old punk rock collector nerd and maybe put my money towards something more worthwhile. Dave told me: "I think that you should still stay punk, even if you don't have your records. They don't make you punk, you yourself does. And anyway, who says punk is only for teenagers? The real punx are the ones who don't give up the "teenage rebellion" when they get a job and move out." And that's really stuck with me. He's right. At least Elizabeth and me made it out alive, that's what's important. Losing everything is pretty devastating, but it is just "stuff." Being materialistic and a pack rat doesn't mean anything once it's all gone.

I can't change—I'm still obsessed with music of all forms and bought a bunch of records

already in North Hampton, MA. (Thanks B-Side Records and Dynamite Records for the deals and kindness. Both stores gave me a "hurricane" discount. I bought mostly older used records: Bloodrock, Rush, Rainbow, Black Sabbath, and The Who, but managed to find all the Load and Phleg Camp 7"s, plus an Enewetak 7", and will probably continue to order and replace my record collection through Ebullition, Very, Stonerrock, Six Weeks, Underground Medicine, and Discourage Records (out of Portland, OR). I'm doing my best to keep a positive outlook despite the loss. Considering the amount of people killed and misplaced due to the tragedy, I'm pretty lucky. All this has taught me not to change, just be myself and continue on. Oh, and get renter's insurance!

Send all rare records to: Carl Elvers/751 Belmont Ave./Springfield, MA 01108; carlelvers@hotmail.com

P.S. One thing I've learned is that CDs can be washed and replayed—just throw away the case and the insert if they get contaminated. Also, I did manage to salvage my Code Of Honor/Sick Pleasure split LP. (Thanks, Rob!)

## Hope Amico

*Let's Build It Back Better: Reconstructing New Orleans*

Thea P. is good with silence. We eat breakfast—coffee and pastries Laura brought from the bakery—and the long pauses between laughter and anger rest well between us. She says she wants someone to tell her what to do, if only to have an idea to reject. She is, after all, from Boston.

We left New Orleans two weeks ago. She was with ten friends near Opelousas, Louisiana at a friend's parent's house as Hurricane Katrina hit the Gulf Coast. I was in the city, with thirteen others who couldn't or didn't leave. We stayed in the house of a former employer who had evacuated and left her keys with my roommate. We left Tuesday, after the levee broke in a second place. Even as we siphoned gas and packed the van, we thought we would be home in a few days, maybe a week. I met up with Thea in Boston as we visited friends and family, waiting to know what to do next.

Some of our friends returned to Louisiana to help as soon as they could. Others found temporary work in New Hampshire and Minneapolis. Repeatedly, I tell John that I want to go home. Acceptance is not easy. I sit with



Thea and wait for a friend to call.

"Do you want to go for a walk?," she asks. Movement? Yes. We walk to the Asian grocery with a goal of wasabi peas and bubble tea and distraction. We continue up Harvard Ave. to Brookline, and then looped back towards Cambridge. Thea remembers a place to sit that is quiet and sunny, on the Charles River.

Again we sit, mostly in silence, thinking of friends—all safe, and neighbors—unknown, and discuss the lack of accurate information. Mostly we think: What will happen to the city?

Will they raze it? Leave the lower 9th Ward as a toxic swamp and reduce the city to the French Quarter? Thea and I both rent our homes but have a few friends who own. I had never considered it for myself. Where will people live as they return, if they return, those who are in shelters in Texas or Baton Rouge?

What if we could own our homes? Thea and I develop a reconstruction plan, made of all our anxious energy, our impatience, our optimism and our love for a city that we do not quite belong to and whose problems we are beginning to understand.

First, rental agencies sell houses to renters who want them. HUD could help with down payment grants and suddenly there are neighborhoods of homeowners, less susceptible to gentrification and having more say about the city catering itself to becoming Disneyland for adults. The companies could make plenty of money on these sales, retire happily. It would be more profitable than trying to rent the houses after repairing them. Of course, rental agencies could make the most money by selling the damaged houses to speculators and investors who are counting folks never returning. Utah and West Virginia might be nice enough, and it will be hard for families to afford to relocate back to New Orleans, but what about the lure of a hometown? What about sustainability of culture and families and what about decency?

Second, Red Cross takes its butt load of monetary donations and helps Charity Hospital to do whatever it needs to do to run again. Then, it can re-establish free care for Louisiana residents without hesitation. Because Charity is in New Orleans, the staff understands the needs of the city best. So, they can help establish more small local clinics, such as The Little Doctors Neighborhood Clinic, for preventative care. This keeps people healthier and out of the emergency room, saving lots of state and federal money. The need for mental health care should not be overlooked; people lost family members, neighbors, homes, and a sense of safety. Before the country forgets

and while fundraising is still fashionable, let's use some of that money to reestablish a healthier citizenry.

If corporations want to really help people and the city, they could offer grants for anyone wanting to start or reestablish a small business in New Orleans. Eve's Natural Foods was already going under, but I'm not the only one who'll miss the Ethiopian Deli on Magazine, the Asian Grocery in The French Quarter (donuts in a can!), or countless corner markets. Wal-Mart gave evacuees gift cards to buy needed clothes and other items from them. Again, this is a part of a sustainable solution instead of dumping money at a problem for the sake of good PR.

Maybe Thea and I were beginning to experience sunstroke as we suggested pay-per-view boxing matches between local Louisiana government and the federal officials. Mayor Nagin versus Michael Brown? After a New Orleans councilwoman threatened to punch any critics "literally"... "in the face," I think a little tension release couldn't hurt and then maybe Fredrick Douglass High School could hire a librarian and keep their school library open when, and if, the school reopens.

This brings us to schools. We are going all out on idealism at this point and why not? Aim high. So, let's get rid of standardized testing and establish some smaller schools with more teachers who might be able to focus on reading and writing. There are so many issues here that can't just be solved with money or more teachers. Even if kids are given a good education, there aren't a lot of good jobs in the city. The French Quarter is ready to employ and happier if you'll comply. They want a willing workforce. I don't have all the answers. But what about offering incentives to anyone who wants to teach in New Orleans, especially local graduates because only students from New Orleans know what it is like to study and learn in that school system. Loan companies, as their donation to the rebuilding of the city, could eradicate a year of loans for anyone who will teach in the public schools.

Finally, for anyone who has puked on Bourbon St., grabbed a dancer at a club like she belongs to you, or any one who has forgotten that there are a half a million people who live here, year round, outside the French quarter, who are just as much a part of the soul and spirit you rave to your friends back home about as any act in a club staged for your entertainment, show some respect. If you have treated the city like a winter vacation spot, c'mon down this winter and help rebuild what you claim to love. There are homes to rebuild, debris to move out. Let's not just get

the strip clubs reopened but the local grocer, too. Not just middle-aged convention goers but I'm talking to the crusty travelers, too. The list of how the city had been wronged is too long. Let's start talking about what we can do.

If you want to donate money to an organization other than the Red Cross, there are organizations out there, check [neworleansnetwork.org](http://neworleansnetwork.org), for more grassroots projects.

Endnote: Naomi Kline, in a recent article in *The Nation*, suggested that anyone who wants to move back to New Orleans but whose home was destroyed could live in any one of abandoned but functional buildings in dry parts of the city. There is a high rate of unoccupied buildings in the French Quarter, Uptown, and Garden District. This is another viable suggestion that will probably be ignored because people in nice Uptown homes will not want to live next to section 8 homes.

## Kyle Bravo

Jenny and I lived in the 9th Ward of New Orleans where we also ran our business, Hot Iron Press. We had only moved to the city about year before Katrina hit, so we were still relative newcomers, though we had both spent good portions of our youth growing up in Louisiana and in and around the New Orleans area. A year prior to the storm we had both finished our schooling to get art degrees and decided to move to New Orleans to settle in, establish some roots, buy a home, start a business, and become part of a community that we found intriguing, mysterious, inspiring, and amazing. There's no other place like the New Orleans we moved into, and we were very excited to become participants in the culture of one of the most vibrant and fantastic cities in the world.

We bought a building—a metal warehouse in the front attached to a 2-story cinderblock structure in the back—an amazing building, so incredibly perfect for what we were trying to do. Being artists, we had accumulated a ridiculous amount of stuff over the years—tools, printing presses, paper, inks, silkscreens, engravings, paint, canvas, wood, hardware, a kiln, a kickwheel, clay, and tons of other random junk we thought we might use to make art with someday. The metal warehouse in the front housed all our sculpture/wood/ceramics stuff. The bottom floor of the cinderblock structure was our printshop out of which we ran Hot Iron Press. And





the top floor was a small, but more than sufficient, apartment where we lived along with our friendly and kind doberman, Casper.

Hot Iron Press was something we had talked and dreamed about doing for a number of years prior to moving to New Orleans. Finding and moving into our wonderful home and studio in New Orleans finally gave us the space we needed to really make the press function as we had imagined. We did letterpress and silkscreen printing of all kinds of things, all by hand—posters, album covers, postcards, wedding invitations, book and 'zine covers, etc. We had a Vandercook proofing press—an amazing and antiquated piece of machinery used to print letterpress that hasn't been manufactured for some 50 years. Vandercooks are coveted by many printmakers as they can be kind of expensive and also very hard to find. When we found our Vandercook we were so excited because we knew that it meant we were going to be able to really do this press thing for real. We also had a ton of other letterpress equipment that we had accumulated over the years—a monster Chandler and Price guillotine paper cutter from the 1800s, 2 tabletop sign presses, 5 cabinets of type, a significant collection of engravings of old timey images, furniture, leading, ornaments, slug cutter, etc., etc., etc. In addition to the letterpress equipment we also had silkscreen supplies—screens, inks, a vacuum table we built ourselves, squeegees, etc. We also ran a distro through which we sold artists' books, 'zines, comics, music, and other "art" novelties. Some of this stuff is still on our website at [hotironpress.com](http://hotironpress.com).

So we ran Hot Iron Press for about a year. The press was hard, very time intensive work—printing hundreds and sometimes even thousands of items all by hand. But we loved what we were doing, we were incredibly proud of the beautiful, amazing things we were able to make, and most of all we were thrilled to be working for ourselves, on our own terms—no bosses, no timeclocks, just us doing what we loved and cared about as often as we possibly could.

Still, the press wasn't able to fully pay the bills, so we also taught art to kids part-time at a nonprofit education center in the city called My House. Teaching art to these kids was no easy job either. Visual art isn't exactly a big priority in the lives of inner city New Orleans youth, so sometimes it could be quite a challenge getting them as amped as we were about the different art-making processes we were trying to share with them. But still, we loved our kids, despite, and sometimes *because of* their spunk, irreverence, troublemaking, and occasional "fuck you"

attitudes. It was an amazing experience to have such an intimate, daily connection to these kids who really made up the heart of the city we were growing to love more and more every day.

In addition to running the press and teaching, Jenny and I also were somewhat serendipitously handed the responsibility of organizing the 4th annual New Orleans Bookfair. Though we weren't living in the city at the time, we had attended all 3 previous bookfairs and always had a great time at them. I think our attendance at the bookfairs and the awesome and friendly people we met were a huge factor in our decision to ultimately move to New Orleans ourselves and call it home. 'Zinesters, self-publishers, artists, weirdos, punks, anarchists, and book lovers of all kinds from all over the country made the bookfair one of the most fun and inspiring DIY events the city had to offer. With every year it grew more and more. We had been working hard on the 2005 bookfair along with a small crew of awesome volunteers, and I promise you, it was going to be a killer event.

But then the storm hit.

Holy shit, did it hit. Jenny and I got out early. We left Saturday afternoon, a day and a half before the storm hit the following Monday morning. At the point we left, very few others were taking the storm very seriously, despite the warnings on the TV and radio. As we were leaving, our neighbors were sitting out on their porch drinking beers. They had just gotten back from a funeral for their dad and husband. Mr. Arthur had died a couple days before. Saturday was his funeral. The last thing on their minds was a hurricane. It's heartbreaking to think about, and I often wonder if and when they managed to get out. Were they there through the storm? Were they stuck in the Superdome? Where are they now? We'll probably never know what happened to the majority of our neighbors, or the kids we taught. Low income, working class, black, they didn't own their homes, all of their belongings were destroyed in the flood. They undoubtedly were bussed out to some random city where they'll most likely stay. If they survived.

But Jenny and I were lucky. We left. We went to Alexandria, LA, about 5 hours northwest of New Orleans, to stay with Jenny's brother. The week after the storm was a bit of a blur. We were shocked, scared, worried, mad, sad, etc. I drank too much beer, watched too much national news, and started smoking cigarettes.

Not that I had any faith, whatsoever, in my government prior to Katrina, but watching Bush and FEMA's inept and callous response to the storm sealed the deal for me. I was so angry,

and still am. Watching those people, my neighbors, my city—starving, dehydrating, cooking in the sun, helpless—was incredibly painful. Race, class, power—it all came out so clearly in the wake of Katrina.

After about a week of shock and horror watching the news reports on TV, we decided we had to go somewhere, do something, but we didn't know what to do or where to go. I sent out an e-mail to our mailing list asking for advice on places to stay, jobs, etc. We got an amazing response from so many people across the country offering spare bedrooms, couches, and looking for work for us. It was pretty incredible and humbling to have so many people respond as they did. We decided to move to Denton, TX, where we were offered jobs teaching art at the University of North Texas. We're here now, and will be here through December. After that we're uncertain if we'll stay one more semester or head back to New Orleans. All we know is that we're going back eventually, we just don't know when yet.

Anyway, after being in Texas for a couple weeks we decided to head back to New Orleans, despite the fact that we technically weren't allowed into our neighborhood. We just had to see our home for ourselves, and see what we could do, or what we could salvage. We were able to drive straight into the city on Interstate 10, no problems. The streets were mostly empty, other than National Guard and occasional work crews. We managed to circumvent the checkpoints, weaving through neighborhood streets to make it to our house.

Our street was deserted. Everything was brown—covered in this stinky, toxic, muddy, mucky residue from the flood. The lock on the door to our studio had been busted, and on the exterior of the door was spraypainted "SPCA X." Presumably the SPCA had broken in to check for any animals or pets that might have been left behind. We opened the door to our studio to find everything everywhere. As Jenny's dad said, "It was like a pile of matchsticks spilled on the floor." Our studio was flooded with 5.5 ft. of water, which submerged everything. Things floated around, fell over, and were just all over the place in this really weird pile. 99% of our artwork, equipment, tools, paper, presses, artists' book collection—everything—was destroyed. If the water itself didn't get it, then the rust, mold, and toxic shit left behind after the water receded did.

Thankfully, our living space was located on the second floor, above the printshop, so it fared better. Luckily, the majority of our distro stuff was upstairs and is fine. We have retrieved the distro and may get that aspect of the







press running again soon, though we may just sell off the remainder of our stock and then shut the distro down. It's hard to say, at this point, what we'll do from here.

We "officially" cancelled the New Orleans Bookfair, but there has been significant interest in putting it on still, despite the storm's setbacks. People will be gathering in a typically New Orleanian informal fashion on October 29th, all day long at Barrister's Gallery, 1724 Oretha Castle Haley Blvd. in New Orleans. There will be books for sale as well as many friendly faces of New Orleans writers, 'zinesters, indie publishers, artists, etc. as well as people traveling from elsewhere. A few committed folks so far: Last Gasp, Verso Books, New Mouth From The Dirty South, Neighborhood Story Project, Garrett County Press. All are welcome. Check nolabookfair.com for more info.

We've been talking about the rebuilding process and how important it's going to be to ensure that grassroots or "non-mainstream" groups and people continue to represent in New Orleans. We've now started a fund specifically for the reestablishment and support of the many grassroots and independent cultural, subcultural, fringe, artistic, and countercultural activities in New Orleans that may otherwise receive little or no financial backing in this critical time. This is a NO-RED-TAPE fund, with proceeds distributed among and going directly to those unique and dedicated individuals or organizations that were affected by the hurricane and without which New Orleans may have very well been just another city to us. These people made New Orleans, and they have to be there to remake it: the Aboveground 'Zine Library (and Robb), Hot Iron Press, The Iron Rail Infoshop, My House Center For Learning, the Neighborhood Story Project, the NOLA Bookfair, Nowe Miasto, Parkway Partners, Plan B Bike Collective, Quintron and Ms. Pussycat's Spellcaster Lodge, Zeitgeist Multi-Disciplinary Arts Center, and undoubtedly many, many more awesome small businesses, artists, collectives, 'zinesters, musicians, social clubs, etc. We want to get emergency money into their hands so that they can rent cars, buy gas, come home, and then get some lumber, tools, cleaning supplies, and clean up the stink-hole that has temporarily cloaked our beautiful city. This fund is totally unofficial. If you feel moved to help us rebuild, please, it is urgent that you do so. You can donate to this fund in any amount, in the form of cash, check, money order, paypal, gift certificate, letters of encouragement, thoughts, prayers, helping hands and the like. All are welcome and most greatly appreciated. If you want to send money, make payment out to HOT IRON PRESS, and put "REBUILD FUND" in the memo line or on a note somewhere. If you want to send money via paypal send it to hotironpress@hotmail.com. Or, if anyone wants to give money, but feels uncomfortable with the unofficial nature of this fund, we encourage you to give to other, more "legit" organizations (who may be excellently serving those in need, but must also take a cut of your money to provide for their own expenses). If you donate to the REBUILD FUND, and wish for your donation to reach particular hands, please just explain that with your donation, or get in touch with us via hotironpress@hotmail.com, and we'll try to get

you in direct connection with them. If you are one of the aforementioned entities, let us know where to send the money. Take it, use it. New Orleans needs you.

— Kyle Bravo and Jenny LeBlanc  
Hot Iron Press c/o UNT SOVA/PO Box 305100/  
Denton, TX 76203; (318) 446-6774;  
hotironpress@hotmail.com; hotironpress.com

## Ethan Clark

When Hurricane Katrina came crashing down onto New Orleans, the place I called home for five years, I wasn't there. I was safe in my new home in Asheville, North Carolina. Soon, though, it seemed that New Orleans was coming to me, by the truckload. Herds of friends and pets filled up living rooms here, and the days were spent crowded around CNN, around NPR, around cases of beer, around each other. The hurricane that has been looming in all of our minds, that was the basis for many a dark, drunken joke, the thing that we always just tried to fend off by will, was happening. The worst-case scenarios were coming true, and New Orleans was filling with water, as people had always said it could, "just like a bowl." In those days following the devastation, I felt like I couldn't function. I couldn't talk to anyone who hadn't spent time in the city, the lack of understanding felt like a chasm. Like a city-sized bowl of water and decay. All I felt capable of was drinking, crying, occasionally making my way to the phone to call 50 area code numbers that rang and rang, or were busy, or did nothing.

I felt insane during those days. Everyone was tisk-tisking about the storm but no one seemed to feel like I did, like it wasn't the hurricane that had tried to destroy New Orleans. The storm, I felt, was just another blow in a beating that has been going on for the city's entire history. No where in this country is like New Orleans. It has its own culture, separate from that of the United States—one that is vibrant, beautiful, sad, funny and exciting. Instead of nurture that though, and encourage it, the United States has done nothing but exploit and take from New Orleans. New Orleans has always been a place for the rich to get richer while the poor scrape along, doing the work to build the levees, to clear the cane fields, to make New Orleans not only livable, but exciting and vibrant. And still that goes on. Rich tourists roam the French Quarter, enjoying the music, architecture and food, while blocks from there shootings are a regular occurrence, police brutality and corruption the norm (two NOPD officers are currently on death row for murder), illiteracy, unemployment, and poverty run rampant. "Why do people live there?" My boss asked me one day while we listened to NPR's hurricane coverage, and I wanted to throttle him for not understanding. Not understanding that New Orleans is home to tens of thousands people who know no other home, some of whom have NEVER left the city. I knew kids who used to come into Plan "B," the New Orleans Community Bike project, who had never even left their neighborhood. How are they supposed to leave? Where are they supposed to go?

I felt insane, and sad, and most of all,



helpless.

Then, slowly, news began to trickle in of people I knew, some of whom who'd lost everything, who were doing everything in their power to help. Jamie helped put together a website ([neworleansnetwork.org](http://neworleansnetwork.org)) to help keep evacuees in touch. Shana and Abram moved a New Orleans family into a house belonging to Shana's mother. Shelley, with her friends and neighbors in the Louisiana Himalaya Association ([lhainfo.org](http://lhainfo.org)) provided supplies to evacuees at a Texas rest stop.

I hadn't lost much. I was okay. My friends were okay. Yet all I could do was drink and cry and want to throttle people? Fuck that. Shelley suggested I put together a New Orleans 'zine compilation. At first it seemed silly, but then something in me clicked. I ran home and started pulling out 'zines.

The New Orleans punk community has, for years, put out consistently good 'zines. *Chainbreaker*, *I Hate This Part Of Texas*, *Nosedive*, *Crude Noise*, *Emergency*... for a long time it was rare to see a 'zine review page without someone from New Orleans being raved about. I got on the phone, on the computer, I made a flyer and sent it out and within a week I was getting packages of 'zines. Within three weeks Last Gasp had agreed to publish a book of New Orleans 'zines.

So, we are. The book is called *Stories Care Forgot*. It will be out around February, and all author proceeds will go towards one or more grassroots groups involved in the reconstruction of New Orleans. We will need all the help we can get when it comes time for distribution and publicity.

In the meantime I urge you all: Now is a time for the punk community to show what it's made of. If you really stand for the poor, for the underprivileged, the marginalized, that is the people of New Orleans. The US government has shit on and turned its back on our city for too long, and we need to do everything in our power to make it known that that is not okay. Even as I write this, New Orleans name is fading from headlines, from the radio, from magazine covers. Don't let it fade from memory. It is important that as the city be rebuilt it is done by and for those who truly love the city, NOT developers, NOT the wealthy, NOT the oil companies and everyone else who could stand to cash in on this opportunity.

Check out [neworleansnetwork.org](http://neworleansnetwork.org) to learn more, and please get involved; help out in any way you can.

The City That Care Forgot isn't dead yet.

Ethan Clark/PO Box 2413/Asheville, NC, 28802; [frenchfry@riseup.net](mailto:frenchfry@riseup.net)

## Rob

Greetings everyone from the land of the omnipresent Blackhawk, my name is Rob. I am a punk from Louisiana. On Wednesday, August 31, 2005, after watching more television than I have in months combined previously, my friend (a New Orleans resident) and I decided we would be going to New Orleans (or as close as we could get) to attempt and help anyway we could.

The following is a general account of the events and attitudes we encountered along the way. I will try my best to relate only facts and events we personally witnessed and avoid conjecture and relating unfounded rumors.

I honestly don't think I have ever seen a greater range of human emotion, from people selflessly risking their lives to help fellow human beings to indifference of non-New Orleanians and law enforcement personnel. The greatest service HaC can render with regard to Katrina is reporting events that for whatever reason were not witnessed or simply ignored by mainstream media. The case with the media immediately following the storm was, I believe, the former of the two. Devastation of the city and surrounding parishes (parishes are Louisiana's equivalent of counties) was so complete that media accounts of the hurricane's damage was scant at best. Even with aerial footage of the flooding, the destruction of the city was difficult to comprehend. In the days after the storm I could only beg for patience and offer the consolation to people evacuated to my hometown having to deal with apathetic attitudes was that no one who hadn't witnessed the destruction first hand had a real sense of the devastation and suffering of New Orleanians. As the time after the storm and the failures of the levees increased I began to suspect the media was guilty of suppressing many newsworthy events for multiple reasons. One is because I am certain the mainstream media in this country is fixated on all things negative. Looting and floating corpses are newsworthy. Average citizens volunteering and risking their lives to rescue brethren in danger of losing their lives apparently is not. The other reason I think the media withheld certain stories is that reporting them would only further condemn a government who had totally failed its constituents. HaC readers certainly are not ignorant of this—indeed the American government has been failing its citizens since its inception. The average American, however, is ignorant of the government's shortcomings. Nowhere would this be more apparent in the fact that some private citizens had to enter flooded areas of the city and extract the city's residents from their balconies, attics, and rooftops or that certain law enforcement personnel for whatever reasons prevented other private citizens from doing the same, possibly causing deaths of the city's inhabitants unable to exit the city under their own means. How can a government's failure be demonstrated further than being responsible for the death of its citizens? At sunrise on August 31, 2005, thousands of Louisiana boat owners were waiting on Interstate 10 with boats in tow to enter the city and help evacuate stranded New Orleans residents. Some of these people are almost as poor as some of the inner city inhabitants of New Orleans with crucial exception of the fact that they had access to metal flat bottom boats called john boats, popularly known in Louisiana as bateaus. Sadly the situation was so chaotic that only a fraction of private citizens that converged on the city from other parts of the state actually gained access to the water and entered flooded areas of the city. Even less of these actually managed to rescue stranded people because of their lack of familiarity with the city itself.

I feel the media must be held

accountable for the hype it was responsible for generating concerning looting and general hysteria of people stranded in the city. From the general cooperation among people of all walks of life Wednesday following the storm to the next day the atmosphere had noticeably changed. Where game wardens (Louisiana Dept. of Wildlife and Fisheries agents) on 31 August were getting boats into the water as quickly as they could on Veterans Blvd. at the 17th St. Canal bridge, Jefferson Parish sheriffs deputies were brandishing guns preventing people from traversing the last 100 feet of the parish and entering Orleans Parish (the parish New Orleans proper is located in) the following day. In retrospect, I believe this change can only be attributed to the emphasis of criminal activity by the media. At one point on 31 August, we were a mere 2 blocks from the St. Bernard Housing Projects, which one would consider a likely place for criminal activity, however at no time that day, after being on the water for 12 hours, did we hear one fucking gunshot. One could argue people attempting to hijack boats at gunpoint is understandable. Consider the desperation of people in fear of drowning or dying of dehydration and assure yourself you wouldn't do something along similar lines. Volunteers I met were all fully cognizant of the desperation they could possibly encounter. This did not deter them. Nor can I understand the preoccupation the media and the police had with looting. This could also possibly explain the Jefferson Parish Sheriff's deputies unwillingness on 1 September to let people enter Orleans Parish. If of all the boats allowed to enter the flooded areas, only one manages to assist someone who is stranded, while the rest loot, I consider the effort worth it. People are dying while others want to steal. Forget the rights of property owners and concern yourself with helping people in imminent danger of dying. Reason dictates life is more important than property. Period. Much of the "looting" was people taking water and food merely to survive. At one point we encountered an individual in a canoe who had hailed us to assist in rescuing four dogs. Next to the house where three dogs were on the roof (the water was high enough to enable the dogs to climb on the roof) was a boat on a trailer the homeowners had abandoned after evacuating the city. We suggested to the man in the canoe he take the boat so he would be in a better position to help. He mentioned being concerned about the boat owner bringing charges against him for stealing his boat. We replied that the boat owner would be unconcerned about his boat especially if he was indirectly responsible for helping people who might have otherwise died. After the water had receded I drove by the same house—the boat was still resting on the trailer. This is symptomatic of the skewed priorities Americans hold.

I have previously decried law enforcement personnel involved in relief operations. My life experience with law enforcement has been overwhelmingly negative. I have to admit that I witnessed compassion among some law enforcement types during Katrina relief efforts that I never would have believed existed otherwise. On the Wednesday following the storm, police officers we encountered seemed to know the situation was so



utterly out of their control that they could not afford to refuse entrance to the city of anyone willing to volunteer. This was a case of people having enough sense, initiative, and sympathy to know when rules should be broken. In such a desperate situation people were refusing to kowtow to the bureaucratic regulations. Props to these cops. Of course the next day the cooperation of police we had encountered previously was negated by Jefferson Parish sheriffs deputies refusing to allow us entrance into flooded sections of Orleans Parish even after assuring them we had left people behind the previous day. Just as I feel mainstream media needs to be held accountable, so do I feel about Jefferson Parish authorities. Jefferson Parish is adjacent to Orleans Parish and extends from Lake Ponchartrain southward all the way to the coast at Grand Isle. Relative to Orleans, St. Tammany, St. Bernard, and Plaquemines Parishes, Jefferson Parish escaped relatively unscathed with most of the floodwaters having completely receded two days after the storm. With the I-10 bridge between New Orleans and Slidell impassable due to storm damage, the only way people could access New Orleans on land was eastward through Jefferson Parish. New Orleans Mayor Ray Nagin stated at one point during relief efforts he believed social inequities (that existed before the storm) were not racially motivated but motivated by class. (This was an attempt at damage control by Nagin trying to offset the inflated reports of looting and general lawlessness by the media.) Within in Orleans Parish this is to some extent true because a majority of the city's governmental officials are African-American. Social issues between Orleans Parish and surrounding parishes (Jefferson Parish included) are a different matter with the undeniable fact that many white New Orleanians have moved out of Orleans Parish (typical white flight) to surrounding parishes. Obviously, inter-parish relations are going to take a racial characteristic. Nowhere was this more evident of the utter lack of compassion Jefferson Parish had for evacuees attempting to traverse Jefferson Parish on their westward exodus. We observed a convoy of commandeered water trucks (similar to beer trucks with side roll-up doors) which had apparently been taken from the Superdome and driven out of the city, accosted on the side of US Hwy 90 in Jefferson Parish with the evacuees being forced by police and military to lay face down on the side of the road at gunpoint. Jefferson Parish President Aaron Broussard and Sheriff Harry Lee should be tried at the very least for hundreds of counts of negligent homicide. On a positive note, I have to believe that the

compassion shown by people across the world for New Orleanian evacuees will help ease racial tensions that existed in the city before the storm. Perhaps the sickest episode of the entire affair is the finger pointing of the politicians which started long before everyone who was stranded was either rescued or died. The blame game was inevitable, but it is incredulous it surfaced at a time when governmental efforts would be best utilized assisting flood victims instead of assessing who was responsible for breakdowns that initially caused needless suffering and death. I personally believe everyone from the Mayor of New Orleans up to President Bush are responsible. One of the most disturbing instances of governmental ineptitude is the Louisiana Governor, Kathleen Babineaux Blanco's invoking the states rights argument while the federal government was attempting to aid the state. She conveniently forgot she allowed the largest National Guard unit in the state (256th Infantry Brigade) to be federalized and sent to Baghdad 12 months ago, which was where they were when Katrina hit. This is a militia unit composed of reservists, which is by definition a state organization, whose primary mission is disaster relief, sent not just to Iraq, but Baghdad. Ironically, a National Guard helicopter unit from New Orleans had returned from Iraq just as Bush and Blanco sent the 256th Brigade on their mission to Baghdad. It could be easily argued that had this helicopter unit not had the "training" in Iraq during their tour, they would have been much less effective rescuing people from rooftops in their own city. I am entirely comfortable with the fact that not only this unit, but U.S. military aviation's finest moment will forever be seen not as a combat operation but their humanitarian mission over New Orleans after Hurricane Katrina. Conversely the military's ground presence in New Orleans following the storm was a day late and a dollar short. Not enough of the state's National Guard units were activated before the storm, with only a handful of troops (primarily medics) being sent to the Superdome where experience from past storms dictated would be a rallying point for thousands of residents seeking shelter before the storm. Soldiers menacing what's left of the civilian population with rifles and a conspicuous lack of psychological training to comfort people who have experienced the most traumatizing events they will ever witness is definitely not what the city needs. Currently thousands of military personnel are policing a city that is basically empty. Thousands of animals were left stranded by owners who evacuated before the

storm hit. Although I could never imagine abandoning my pet, I will not ever be able to fully comprehend the circumstances under which a lot of these people had to leave their homes. A post-storm evacuee named Diane we pulled from her flooded house had four dogs. We pleaded to her to let us take her dogs as well—she refused. Examining the situation in retrospect, I realized she knew there was no way she would be able to care for them at a shelter. We left 4 gallons of water for them knowing it would be at least two or three weeks before Diane could return to her house and care for her animals. Returning to the same house after the water had receded, houses on either side of Diane's house had spray painted on the boarded up doors "SPCA dog removed". The example set by volunteers who have converged on the state from other parts of the country to care for these refugee animals is truly inspiring. Even more inspiring is knowing that people from all over the country will adopt these animals, in the same vein as people across the country who have offered shelter to people from New Orleans. New Orleans will never be the same. The emotional scars of the ordeals its citizens endured will linger long after all of the buildings have been rebuilt and the levees have been re-engineered. Seven weeks after the storm the city is still hauntingly empty and devoid of the vitality for which it was previously known. Huge portions of the city were inundated for so long that thousands of buildings will have to be demolished. Insurance companies are attempting to undercut legitimate damage claims. Urban planners have been pondering the question for years of why we push our poor to the city center. The only exception to New Orleans is lower class demographics were modified by the city's unique geography. There is danger of Katrina doing in one day what gentrification would have difficulty accomplishing in years. Corporations are foaming at the mouth to develop neighborhoods that were previously homes to the city's poor. If you are in a position to help, the people of New Orleans STILL desperately need it. If you are a New Orleans resident, please come home as soon as possible, please don't turn your backs on your neighbors. For those who are champions of the bureaucracy, please open the following link. [http://2theadvocate.com/stories/091605/new\\_doctorordered001.shtml](http://2theadvocate.com/stories/091605/new_doctorordered001.shtml). Please feel free to contact me at the following address [jackalcrew@hotmail.com](mailto:jackalcrew@hotmail.com). As Shock-G of Digital Underground said "it's not a black or white thing, it's a human being thing." Peace, Rob





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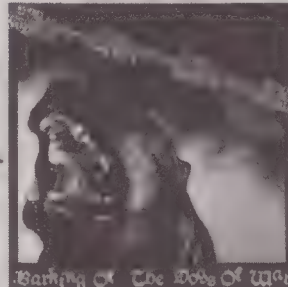
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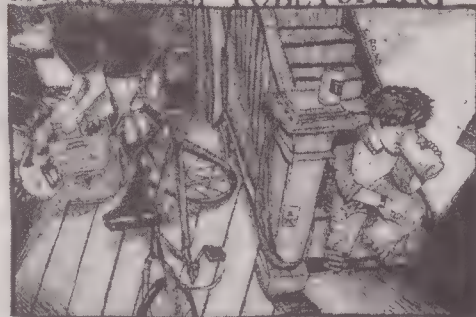
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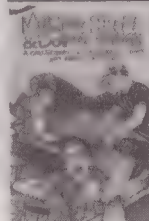
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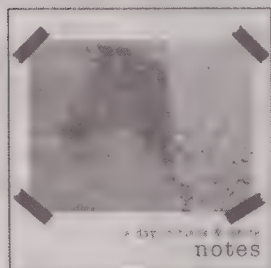
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# sinaloa

## footprints on floorboards

*I have had the good fortune of knowing the members of Sinaloa and their music and work for several years. These three men are not only incredible musicians, but some of the kindest, hardest working individuals I have met. With the release of their newest LP and recent national touring, they are poised to turn heads on a larger scale than ever before, in a way that I feel deeply connected to. We chatted via email about their band and plans recently. — Interview by Katy Otto*

**HaC:** How did you all meet and begin playing together?

**Pete:** The three of us grew up in the same town and really all met in high school through a similar group of friends. In all honesty we actually started playing together as sort of a joke. Brendan and Luke had been playing music in other groups together and it was kind of a lull for them. For me, I had played drums in a band, but it was kind of a jokey band. Brendan, myself, and our friend Pete had started playing music together but nothing too serious. At the end of that year, which was 2001 at that point, our friend Pete committed suicide, which obviously a huge emotional set back for all of us as a group of friends. That summer the three of us started playing music.

I had no idea how to play guitar, Brendan had some idea as he had played bass in his other bands, and Luke had never really played drums. We started writing songs... pretty simple stuff and pretty messy as well. I guess in a way subconsciously or consciously (a bit of both) we decided to opt out of a bass player in the beginning because our friend Pete played bass and we always thought that if he was still here he would be playing with us. And actually, we weren't even Sinaloa at this point. We went through some names, and later on our friend Mike asked if he could play bass. He played a few times with us, two shows, and then decided it was not for him. This was good for us because we needed to experience that and realize that we could do what we wanted to do

without a bass player. Also, as close as we are, we would need someone that we really know well. To me, making music is very special and sacred in that when I bring a part to practice or lyrics I feel like I am sharing something kind of emotional with Brendan and Luke and I need to feel that comfort to do so.

**Luke:** As much as I love and obsess about playing music, the best part of playing with Pete and Brendan is that they are my best friends. No matter what is going on in our lives, the band kind of forces us to make time for each other, and to get together. When we travel or record, I always feel lucky that I'm sharing the experiences with people whom I love very much. As Pete said, the absence of a bass player has become an ongoing reminder that someone we loved is missing from the experiences, and I think that having such a symbolic absence is healthy for us in coping with our grief, and it helps us to appreciate what we've been able to do as friends, and as a band.

**Brendan:** I think Pete and Luke covered it. We have been close friends and experienced a lot

**HaC:** We are all about the same age, and have been involved in music and punk for a while now. What is it like for you integrating punk into your life as you grow up, gain more responsibility, and so forth? What rewards and challenges have you met?

**B:** It has been interesting growing up and taking on more responsibility, in general. I feel that a great deal of my views and general ethics that I hold today have developed out of my involvement in the punk scene. It has given me the ability to rationalize things and reflect a more holistic view than others may typically have. This definitely helped me in the corporate environment which I work, a place that can be very closed to new ideas. At times it can be very challenging to make change for the better in this type of environment, but with a bit of effort and persistence you can make things happen.

**P:** I agree with Brendan that as I have grown older a lot of my ideals have been rooted in what I experienced through the connections I made in punk. Obviously with having a full time job it is harder, at least for me, to take on as much as I used in terms of being an active participant. At the same time, while I used to do a lot of shows (I still try to) now I play music (which I didn't do before) so I guess maybe my participation has just altered in that sense. Growing up and watching punk go through changes has been a bit strange for me. I guess the three of us were all pretty spoiled in the environment we grew up in because there were shows all the time in our area to the point that I never even thought about what could have been going on in Boston as well. I'd imagine it was similar for you in DC with so much exposure and history there.



photo by Josh Teach

together prior to this band, although not a conscious primary objective, I feel that the band will help sustain our close friendship for years to come.

At the same time, there have been so many changes in terms of the internet and the move towards the popularity of this culture. It has made it much more accessible and you see a lot more



change in terms of people coming and going, either as a jumping off point or just a phase. I guess that is a bit natural though. Overall, I am still happy that I decided to take an interest in this community and continue to meet new people with different ideas and hope to continue to be active and contribute in positive ways.

**L:** As I've gotten older, I've often been frustrated that the responsibilities of adulthood have taken away a lot of time and energy that I used to be able to put towards the punk scene, or other creative and social things. I realized a long time ago that the things that I think are important, and the things that I love to do, are not things that I will be paid very much to do. The solution to that problem happened to be in line with ideas about wealth and worth that were natural to me, and reinforced by the punk scene. That solution was that I did not mind living with less money, and wealth wasn't a goal. The debts of education, at this point, have pushed me into the corporate world, but it's a place I really only intend to visit for a short time.

The corporate environment can butt heads with a punk background, but it does allow for you to bring what you know and believe into that environment—especially in how you treat and relate to other people. So, the biggest challenge is the frustration of not being able to do what I love, as often as I would like to. The biggest reward will be when I am able to reconcile my living situation with the passion and values I've learned through punk music/community. The more immediate rewards are that playing music, etc. is very appreciated in contrast to the office environment, and there is a lot of continued inspiration in the energy of what other people (who are more and more often younger) are doing and creating.

**B:** To add to what Pete and Luke are saying about the amount of time that we can devote to participating to punk due to work and other responsibilities. When we were all in college, and had more time, we all did a lot of other things like book shows, publish 'zines, in addition to going to and playing shows. Because our time is limited in what we can do, I try to focus my attention on this band instead of doing things like writing a 'zine or something like that. These are all things I still want to be able to do, but I feel that the reality of having less time now is true, and I will start doing those things again, but it is just a matter of figuring out how to do it right.

**HaC:** What has it been like traveling and playing to support your latest full length? What was it like recording it? What was the songwriting process between the three of you like for it?

**B:** Writing this record followed a similar process as the other records, but not the same. For Fathers And Sons, all those songs were written as the band was getting started. Those were some of the first songs we wrote as a band. This time around was a little different, but not much. We took a break from playing shows knowing that we wanted to write songs. Sometimes one of us might come in with an idea, but most of the time the ideas are derived on the spot. We just play parts until everyone has something that makes sense, and think of ideas for other parts. Usually we write a few songs at a time and record a really rough version that sits around for a little while, then we come back and refine it and usually demo it out

on 8-track. This time around we wrote more songs than were necessarily needed for the record which was good in the respect that we could put the songs that flow together on the record. The overall process from writing to recording took about a year.

Our approach to recording this record was very different from our previous records. We all knew that we didn't want to rush the recording process, so we all mentally and economically prepared ourselves to spend as much time as it took to finish the record in a way that made us happy with it. We didn't want to think about not doing a second or third take because the clock was running. Taking our time writing and recording has definitely helped us make, what we feel is, a better record.

Touring with the new record was great. The first time anyone had the chance to hear or buy the record was during our summer tour with Ampere. The records and CDs arrived two days before our first show, so people hadn't heard any of the new songs beside the two mp3s that were on our webpage. Luckily, people were real receptive to the new songs and we've gotten a lot of good feedback so far. After spending the amount of time that we did to make this record, we are all glad that people are getting to hear it.

**HaC:** Let's talk about your recent touring a bit more. Who are some bands you have traveled with that you have had strong connections to, and how did those friendships come about?

**L:** We've always really enjoyed the opportunities and experiences of traveling around the country, playing music, and we try to plan trips whenever time allows. We've met so many good people over the last few years, all over the country, and owe many, many people for their hospitality. I think that we've been really fortunate, we don't really have any real horror stories, and we're all usually of the same mindset when it comes to traveling—so we don't get on each others nerves (too much), even on some of the marathon drives we've been on. We can spend 8 hours straight telling the same stupid jokes to each other, stop to play, and then tell the same stupid jokes all day the next day. So, we keep ourselves entertained, and the mood pretty light on drives.

We've had many really good experiences traveling with other bands, but two in particular stand out. The most recent was a two-week, insanely ambitious trip with our friends Ampere—driving from Boston to the West Coast and back. We all piled into one van, and it was a case of having a bunch of friends take a trip together, where we were able to really get to know each other even more. It was great, and they are one band that we really connect with, and love everything they do, and everything they represent. The other trip was a couple years ago, when we flew out to Portland, and shared a van for a few weeks with Life At These Speeds. We really didn't know them at all, before flying out, and were just so lucky to find a group of people like them to share a trip with.

It was like summer camp—the awkward introduction, forced proximity, shared experiences, all leading to us becoming fast friends, with a big emotional goodbye at the airport. In both instances, I think it helped that each band were made up of somewhat older people, who have been at this sort of thing for a

while. Everyone was really comfortable in their skin, and knew what they wanted music to do and be. It really helps you to keep energized and upbeat when you get to watch such inspiring bands, and people, play every night.

When we've traveled, I've always felt that it made the world shrink a bit, and have felt good knowing that there are so many good people working so hard for good things in this country. It's always left me feeling more positive about the state of the nation, and the potential health and growth of the people living here.

**P:** I can't say enough about just the fact that we have been able to just tour. I never thought I'd be a part of something like this, so just to be able to do it is amazing to me. Obviously the chance that we have to play each night, see new places, and meet new people is what makes it all worth it. Both of those tours with Ampere and Life At These Speeds were great and something I'm glad we had a chance to be a part of. It was weird getting in a van for a week with four guys we really had no knowledge of. I remember wondering what that week would be like... Would we get along, what would we talk about, would they get annoyed with us? But I came back from that week knowing that I had made some truly wonderful friends that I would stay in touch with outside of shows or just the occasional emails. So, for me those friendships that sparked while we drove long hours are something I hold dear to



my heart.

**B:** To Luke's point, that every tour we go on it is very refreshing to see people that approach things the way that we would. Not to mention getting the opportunity to meet up with people that were didn't really know and being able to create such a strong bond. Those relationships are something that we will have for years to come, and that is a great thing.

**HaC:** What role do you feel you all play in the DIY scene today? Both locally, and on a larger scale?

**P:** I'm not sure we have a role per say as a band locally or on a larger scale really. I know there are things we set out to do consciously and there



are things that we have learned through going to or doing shows and seeing bands. These are all ideas and actions that we have thought about and figured out for ourselves and if they make sense to us and we feel that we would like to carry them on. To see Anton Bordman talk about their lyrics and hand out lyric sheets at shows meant a lot to me because it was something I never really saw in this community before. It just meant so much to me that they were taking a different approach to music and getting a message out there. I know they weren't the first to do so, but they were the first band I really saw do it and it impacted me to the point that when we started playing shows I felt that it was necessary to continue that with what we were doing. And knowing AJ and Dan, I also knew that what they were talking about came from their heart. In a way I guess we hope to provide our own ideas while also upholding those that left marks on us. I'm not sure how much of a role that plays in the DIY scene on a small or large scale, but it is what we want to do. Also, I think seeing how much shows and the nature of this community has changed. I would say we remember and appreciate what it once was like and how it is today, and while not living in the past I think we still try and uphold what we have seen, whether it be how we want to present our lyrics or just how to treat people who are coming or doing shows. We're appreciative to be a part of all of this.

**HaC:** We worked together on Different Kind Of Dude Fest, when we had you all play. How did you feel about that event? What are some of your thoughts on gender in the punk community today, knowing that is a super broad question?

**P:** I was really glad that we had the chance to be a part of that fest. I find that there are so many shows for touring bands, which is a necessity, but at the same time there are a lot of people who have access to money from colleges or free spaces, so why not use those in a positive way, such as a benefit or a chance to raise awareness. I also used to put on a fest for breast cancer in memory of my mother, so I understood how much work you must have put into the organization of the event and I was glad there was a message in it. You also took the time to put together a 'zine which shared different ideas that normally may not be shared at a show or in this community. These are all great things to open people's eyes and reconsider their own thoughts. In terms of the state of gender in the punk community, I'm not sure how much is really dealt with or accepted. There are bands and people who definitely do talk out about these issues and building awareness, but at the same time I can go on any message board that is supposedly filled with people who are part of this community and see harsh words thrown around. I understand that people may be using them in jest, but is that really an excuse? I can't get behind that as an answer and I won't accept it. When we played in California this summer a band threw out some homophobic slang while playing and no one in the crowd said anything... I was as guilty as everyone else. After, when the show had ended one of the other bands brought it up and we had an open conversation with someone who was with the band at fault about how that was not okay. I'm not sure if we made much of a mark with them, but at least the opinions were voiced. I think people in the punk

community feel as though punk kids are more accepting than others, but I'm not sure how true that is. Sure, there are a lot of people who do a lot to help build acceptance and equality, but you can find that in other communities as well. I really think that we have a lot of work to do, and that we all need to take a step back and assess these issues. Fests and community gatherings like Different Kind Of Dude Fest help to do that and it would be nice if it happened more.

**L:** It was an honor to be a part of that fest, and I really thought it was beneficial to have an event that forced everyone to take some time to really sit down and examine their own attitudes and opinions concerning gender, and how our actions may or may not always reflect the ideas/attitudes that we think we have. Events that start discussions, with information at the ready to educate, are great. People are allowed to admit their shortcomings, and admit what they may not know, in an environment where growth and better understanding are the goals.

Gender in punk is an enormous topic. In the particular instance of seeing/meeting all-female bands, or mixed gender bands in punk, my instinct is to celebrate that I'm not just seeing another all male band, mostly because punk still often seems to be dominated by male perspectives. My secondary instinct is to wish that I didn't see bands in terms of gender, but just as bands with people—but it's hard not to notice a female presence when bands are so often all male. I think that the more varied the perspectives and voices in punk, the better for the education/health of our community. I just came from playing at an 18 band benefit show, and I believe there was 1 band with 1 woman. Maybe 2 or 3 bands weren't all white. I don't think that lack of diversity is healthy/conducive for growth, and I think the community in general should be discussing the attitudes and factors that often create a kind of one-sided, single perspective environment.

I agree with Pete that message boards, and other media that have very little accountability, exhibit so many negative ideas/language/"jokes" that it can't be erased by a claim of being ironic. Part of the cause, I think, is the faceless internet, where attention becomes a primary goal, and "shock" is an effective way to get attention. I also think that a lot of the punk traditions, or norms, that were positive have been abandoned as the subculture has become more and more "hip" and exposed. Some of punk's elements/aesthetic are reaching the mainstream more rapidly, and coming back to mix with the original punk community. I don't think that's led to much good, really.

**B:** It was great to be a part of that fest, in contrast to being a part of a fest that doesn't stand for anything but having a lot of bands play a show. We aren't necessarily in this band to just play shows and make friends, but also to convey ideas.

That is why we include explanations to our lyrics in our records, talk about them at shows, and encourage people to come talk about them at shows. This fest addressed one issue of a series of issues that we should be considering. I agree with a great deal of what Pete and Luke mentioned regarding the use of internet and chalking disrespectful comments up to being ironic. But all that goes beyond gender and into race, sexuality, and other personal choice as well. The more people we, as people, can get to think about these topics, the better. It is just a matter of figuring out how.

We approach it through music and I feel this fest was successful in promoting awareness and discussion as well. It is pretty obvious but, hopefully some of those people, if they didn't think of gender before, will now, and possibly take it a step further and pick up some other books learn more. The information and sense of importance just needs to be there to make it happen.

**HaC:** What does the future hold for Sinaloa in the next year?

**Luke:** It should be a pretty busy year. We are heading over to Europe for a 2 week tour in March, which we are really, really excited about. Having never been there, even just traveling, it will be pretty surreal to be able to play music over there. We also have quite a few things coming out, so people will probably start to get sick of us. A split 7" with Life At These Speeds will be coming out soon on Waking Records. There is also a split 7" with Catena Collapse (a European only release on Narshardaa records), a split LP with Ampere (which will be on Ebullition Records), and a tape release of music that will probably be different in structure from our regular songs (on an all-tape label) coming up in the next year or so. It will be great to be combining efforts, on the split records, with bands that we love and respect—so we're very excited about all of it. I suppose we'll probably start writing for another LP, once all of this is done, too. We'll just keep on filling all our spare time writing, playing, and working hard. It's what we love to do, so we'll keep chugging along.

**B:** We've got a lot to do and I can't wait to do it all. We are just finishing up those songs for the Ampere split and hope to record them in December. Other than that we just plan on playing some shows in the northeast during some scattered weekends over the next few months. Depending on schedules we hope to visit the rest of the East Coast in the summer. One thing at a time though.

**P:** Yeah, it should be busy, but well worth it. I'm looking forward to Europe because none of us have ever been there so it will be great to play, hopefully see some sites, and to experience it all together. There are so many places that we'd like to try and get to and play eventually, hopefully that will come with time.





*Mönster comes from Berlin, Germany. They play "testosterone rock," self-described as "Swedish-crust-Portland sound with a good measure of rocking riffs and a classic straightforward hardcore feel."*

*Their lyrics mainly deal with the issue of the struggle with identity, with being aware of (society's) categories, and finding answers how to deal with it. They have an LP out on Sabotage Records from Germany. I think Mönster is an interesting band because the members are from different countries and different sub-scenes. Even though I see them regularly, I decided to do the interview through e-mail. I wanted to give every band member an opportunity to take enough time to answer the questions. This I felt was important to overcome language difficulties, as some are not so fluent in English. I sent them a bunch of questions and waited patiently for the answers... here they are.*

— Interview by Lizette

**HaC:** Please introduce yourself. What do you do in the band, what do you do in your life, other interesting things?

**Matze (g):** Hey, I'm Matze, I play guitar in Mönster. I'm 27 years old. I live in Berlin since almost 2 years now. I moved from the south of Germany up here. But originally I moved from Poland to Germany in 1987 with my parents. So I was kind of raised in two cultures. Beside that, I'm a guy who likes nature, travelling, books, food, and of course MUSIC! I work in a home for autistic kids; I'm the nightshift guy and only work nights.

**Jobst:** My name is Jobst. I play guitar and sing. Currently unemployed. I used to play in Highscore and Peace Of Mind and have put up DIY punk/hardcore shows in my old hometown Göttingen for years.

**Marek (b):** Czesł! My name is Marek, I took the bass 'cuz there was no other free instrument in this band. I don't have so much ideas about how to use it, but it gives me a lot of fun anyway.

**Iffi:** I'm Iffi Iffland, I'm drummer number 3, I work at a record store, do some work for a label called Yellow Dog Records, play music in some other projects, set up shows etc.—usual punk shit.

**HaC:** What motivates you?

**M(g):** To play music? I think good bands. After seeing a good band I feel like, "Man, I need a good band, too! I wanna rock out!" Last time this happened to me after seeing Strike Anywhere... What a great show!

**J:** Good live bands definitely motivate me, too, though it's rare that a band really touches me. Sad, but true, but as you get older things get less exciting. Musically the last time I was really impressed by a

band was Kill Your Idols' first European tour, but that's a couple of years ago. Another band that recently impressed me with their singer's outspokenness on important things was Another Breath, who I saw without having ever heard them before. My motivation to be in this band (or any band) is to get out, play, meet people, see things I haven't seen before, going to places I haven't been before. Through playing in bands I got to see so many different places and people, that moved me in one way or the other. The hardcore scene is full of amazing people and there's cool clubs and squats all over the world that live an alternative to mainstream society. I find that deeply inspiring. So even though endless drives are a pain in the ass, I always enjoy having been to places afterwards. Things look more positive in retrospect anyway, tours are no exception.

**Iffi:** I feel motivated by great music, my daughter, my family, my friends, Discharge, Broken Bones,

probably

Motorhead, Black Sabbath...

**HaC:** What impressed you the most lately?

**M(g):** I'm reading a book by my ex-roommate. He rode his bike from Berlin to Korea to see the soccer championship

world in 2002, he rode through Turkey, Iran, Pakistan and India and that was recently after the 9-11 attacks! That book is great and I'm impressed by his writing style and his adventures.

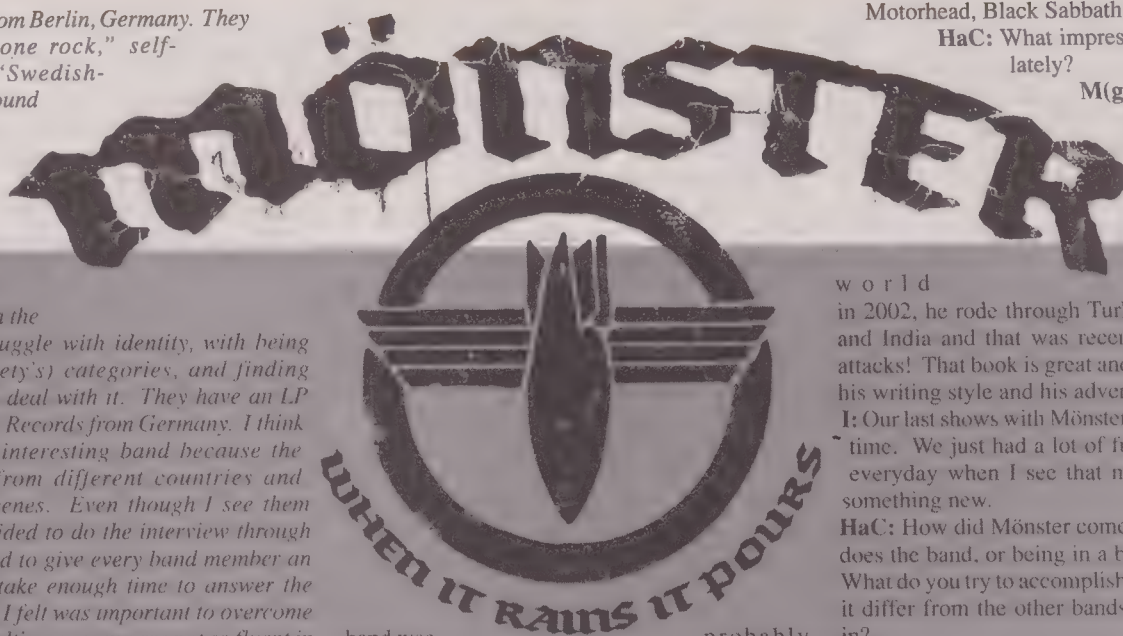
**I:** Our last shows with Mönster gave me a brilliant time. We just had a lot of fun, ha ha. As well everyday when I see that my daughter learns something new.

**HaC:** How did Mönster come into being? What does the band, or being in a band, mean to you? What do you try to accomplish with it? How does it differ from the other bands that you were/are in?

**J:** This band started out as a project. Alex, who is from Canada, stayed in Berlin for a couple of months. He knew Marek from being on tour together with their bands Born Dead Icons and Insuiety. They planned to play some music for the time Alex is in Berlin. Marek knew me from my other bands and asked me to join. I already planned on doing a band with Matze, who by that time also just moved to Berlin and who I met through a mutual friend, even though I should have known him before, because my old band played with his band Costa's Cake House. Anyway I asked him to come to rehearsal, too, since we hadn't found a drummer by then anyway. When we first met we hardly knew each other and totally didn't know what to expect from each other. We weren't even sure who was supposed to play which instrument, let alone what kind of music. We sort of just start "jamming" and I think we had written two or three songs by the end of the same night (all of them are on the record, by the way). We spent some time looking for a real singer, but figured that it's easier with one of us doing the vocals. Alex and me wrote some lyrics about stuff we care about.

Alex had to go back to Canada, but we all agreed that this band is too much fun to let it end and tried a couple of drummers that didn't really work out. In the meantime our friend Frytek who played in Lost & Disable helped us out on shows. Finally we found Iffi who used to play drums in Ugly Aesthetics and sang in MVD for a while. So now we are a real band again.

So things just started naturally without us spending too much time thinking of what we want to accomplish with the band. Even though things became a bit more "serious" when we started playing shows and when we recorded, it somehow stayed unplanned: bandwise we don't





really know what's gonna happen in the future, let alone how long this will work out. With the record out on Sabotage Records, shows all over Germany, The Netherlands, and Switzerland, a tour in Poland and a mini tour in England with the amazing The 244GL we already achieved way more than we ever wanted to. Even though we now have plans of recording again and to do two split records, we still don't know how much of this is gonna work out and what will be in a couple of months.

For me in this way it doesn't really differ from the other bands I have been in. Highscore and Peace Of Mind both existed for a couple of years without any of us ever having planned that. I like it when things just happen spontaneously and think that is maybe the best, but definitely the most realistic way to do a band.

But being in a band is also always challenging on a personal level, because you have to deal with the different personalities of all band members. People often forget this aspect of being in a band, but it is possibly one of the most essential ones, because you have to deal with it every time you do things together, every time you talk about what you want to do with the band, which concert to play, every time you organize your life to spend time for and with the other band members. I believe that I learned a lot from being close to all the band members I had in the last years and that means a lot to me.

**M(b):** Somehow Mönster "saved my life." It's hard to explain, but Mönster pulled me pretty much out of my own darkness.

**HaC:** Don't you think the artwork can be a little

rather makes you think than offering you an easy, sloganized picture or statement.

**HaC:** You are all not "from" Berlin. Can you tell something about your background, and why you decided to move here? Which possibilities does this city offer you? What attracts you here? How do you integrate the interesting yet painful past of this city in your own life? Which place in Berlin is the most special to you?

**I:** Berlin is fucking geil!!! Berlin is not even Germany, you know... I think Berlin is fucking outstanding and really geil.

**M(g):** Well, I moved here because I wanted something new. The place I'm from is cool, but I just wanted some sort of change. Since my brother lived in Berlin and I felt that in Germany the only international city is Berlin, the decision was made fast. But I must say I'm not the biggest fan of Berlin. It is so big but I feel sometimes like it is the smallest village. In some parts, especially the Eastern ones, it feels very much like the city has stuck in the early '90s. People even still look like back then, but without the "cool" retro thing. Sometimes I feel like people are so depressed and have this "before the unification, everything was better" attitude. In the winter the city is very gray and windy, there are still huge "holes" from where the Wall was. It's like in the middle of the city there is for like 1 kilometer just a stripe of nothing. It feels weird. I like it when you feel the energy of the people in a city, because they are all over. Berlin seems to be empty.

**J:** Before I moved to Berlin, which was about 2 years ago, I lived in the same small university town for the last 11 years. Things were nice and

in this part of the town, it has still its old East German socialist charm with cool architecture. Also there's still a part of the Wall standing here and it is interesting to see how it transformed from a death bringing, freedom restricting piece of propaganda to a tourist attraction and how the whole area around it changed into a successful capitalist dream machine with companies like MTV or Universal having their German offices. Berlin is still a changing city and I think that is cool.

My favorite place in Berlin is still the TV tower, a massive, yet beautiful '60s styled monument in the middle of the old East German capital. There is a turning restaurant in the cupola that makes you feel like being in the '70s again, because the interior hasn't really changed since then. Definitely a good place to spend a romantic evening with your lover.

**M(b):** Well, I'm a Polish boy, I come from Warsaw. Living there in the '90s was a really beautiful experience, sometimes nice, sometimes not so easy. I don't like to change this time for anything else, it was a great life lesson! Why I moved here? Well, I met somebody, that's why. Some things are finished for good, but I'm still here. I feel more connected to the people than to the places. Okay, it's important, to feel good in the place where you are living, but as well, people make a place cool or shitty.

**HaC:** Tell me something about which politics affect you most.

**M(g):** In the last few days, especially after the London bombings I'm thinking of how the "tolerance" in the Western world is strange. I



confusing for simple-minded hardcore kids?

**I:** For a simple-minded hardcore idiot like me it somehow is confusing. I think that the pressing plant fucked it up and some emo idiot over there confused the colors.

**J:** I guess most people expect a black and white war picture on the cover, because it probably fits the cliché of our music the best. Obviously even some of us would have preferred a cover like that. I am happy that we chose to do a cover that does not tell you right away what kind of music we play. But that's not the only reason why I think the cover is amazing. I think that Herr Mueller, who did the artwork, is an amazing artist who manages to combine message and looks. Our cover is no exception. I think it carries some of the nihilistic, uncovering mood of most of our lyrics. A lot of the world around us looks good, glossy and happy, but when you try to look on the inside it is dark and empty... But since I don't believe in easy answers for this fucked up world, I think it's good that the cover reflects that and

cozy. We organized cool shows, I played in a band with three of my best friends, there were a couple of other cool bands and the overall atmosphere was nice, but it felt that my time was over there. I got more and more annoyed by thinking that I know everything and everyone there and that the only alternative and/or cool things happening are the ones I was involved in. Same was with my job. I worked for the same company for over four years and wanted to move on and just do something else. Also my girlfriend at that time just left me, so it seemed like the right time to try something new. Not an easy step after still having my best friends living in that town.

Berlin was and still is one of the few cities I wanted to live in Germany, because of its history, its international citizenship, and because it is a big city with lots of exciting and inspiring things happening. And I still think that Berlin is a cool city. Especially since I live in the former GDR part of the town. Even though there are lots of hip young students from all over the world

mean we try to tolerate other cultures, especially the Islamic, but within the tolerance we do tolerate really horrible things that come along with the culture. Like in Berlin a Turkish girl got killed by her brother, because she had a date with a guy. And her brother couldn't take it. In Germany you often hear, "Oh well yeah it is just a different culture." Yeah, but it doesn't give the right to kill a person for such a ridiculous reason. It feels like people here just don't want to know about it. The part of Berlin where I live (Kreuzberg) is pretty lefty and has a big tradition with squats and left wing organizations and is also very multicultural. But then on the other hand there is a Turkish right wing organization called Graue Wölfe (Grey Wolves) just above a club where lots of bigger punk shows take place and in a street where the May 1st demonstrations take place and where you find punk stores and lots of lefty book stores. I never heard there was a demonstration against the Graue Wölfe or anything. They can act in the middle of the "anti-nazi" scene without getting



disturbed, although they have the same anti-human ideas like German nazis, but for their own country. But somehow they are tolerated. It feels like the anti-nazi movement is only national and for your own nazis. It misses the point in my eyes sometimes.

**J:** Also Germany is in a strange situation right now. The unemployment rate is as high as never before and as much as the government tries to better the economic situation things just get worse. Also, the German state has really high debts and to save money social and cultural benefits are drastically cut. All of this leads to a lot of unsatisfied people who follow fucked up ideas. We have right wing parties sitting in regional parliaments and the more people realize things can't go on like this, the more they are open to "alternatives" to democracy. Unfortunately for a lot of Germans the only alternative is turning to the right. Obviously this is something that bothers me a lot. And it also affects me since the number of fascist demonstrations in Berlin in the last months has risen. Even in my neighborhood which is trendy and leftist there have been marches of a couple of hundred nazis nearly every month (of course there is always protest against that, but nevertheless most nazi marches can walk as planned with support by the police). I find that really frustrating, especially since a lot of the nazis do not look like your dumb bonehead anymore and would not be striking at a decent hardcore show. That is fuckin' scary.

**I:** Fuck religion! Fuck politics! Fuck a lot of you.

**HaC:** First there was a Polish pope. Now there is a German one. Did this change the hierarchy in the band? No, seriously, tell us some stories about Mr. Pupst...

**M(g):** The Catholic movement in Poland is extreme. It is very connected with politics and misses its point completely. Many of the priests are corrupt pigs and the big masses seem to follow the leaders without thinking. The Pope is of course the biggest leader and a big influence for many, also young kids. In the '80s he kind of helped together with Gorbatschow and Walesa to split from the USSR so therefore many people were/are thankful and seem to show him lots of respect. The new Pope, the German one, took over many ideas from John Paul II, therefore he gets respect from the Polish people.

**HaC:** Can you tell something about the scene that you are part of in Berlin? Do you feel you are an active part of it? What makes one an "active part?"

**J:** Berlin has long history, but not if it comes to good punk/hardcore bands. There were some decent ones in the early '80s (Vorkriegsjugend, Betoncombo, Combat Not Conform), but since then there weren't really any good bands coming from Germany's biggest city. Actually the situation right now is pretty good and there are some good bands like Insuicity, Solid Decline, Chainbreaker, Battle Royale or Final Prayer.

Nevertheless there is not really "a scene" in Berlin, but a lot of tiny scenes that don't really have

anything to do with each other and don't really go to each other's shows or venues. Since all of us in the band have a different background we do not really fit into any of these scenes and I like that. We play all kinds of venues and with all kinds of bands. Some of us also put up shows from time to time and/or are involved in a cool record store, Yellow Dog Records. So yes, I do think we are an active part of "the scene" in general.

**M(h):** I don't feel myself as a part of Berlin's scene with any of the bands which I'm playing with, Insuicity or Mönster. I don't know why but being a band from Berlin makes me feel more like a European band than a Berlin or German band.

**HaC:** Do you (still) care about "scene politics" such as vegetarianism/veganism, being straight edge or not, DIY, etc? I also ask this because I often get annoyed at shows: for years I see the same signs and slogans, the same cover songs being played, kids imitating dances from videos from years ago, the same issues being an issue. It gives me a sad feeling, but only until recently I am able to figure out why. (No, not only because I am starting to feel a bit "old.") It is the sticking to a set of norms, repeating these norms for reasons of belonging, of security. Repeating norms means they are being reinforced and this is a cycle.

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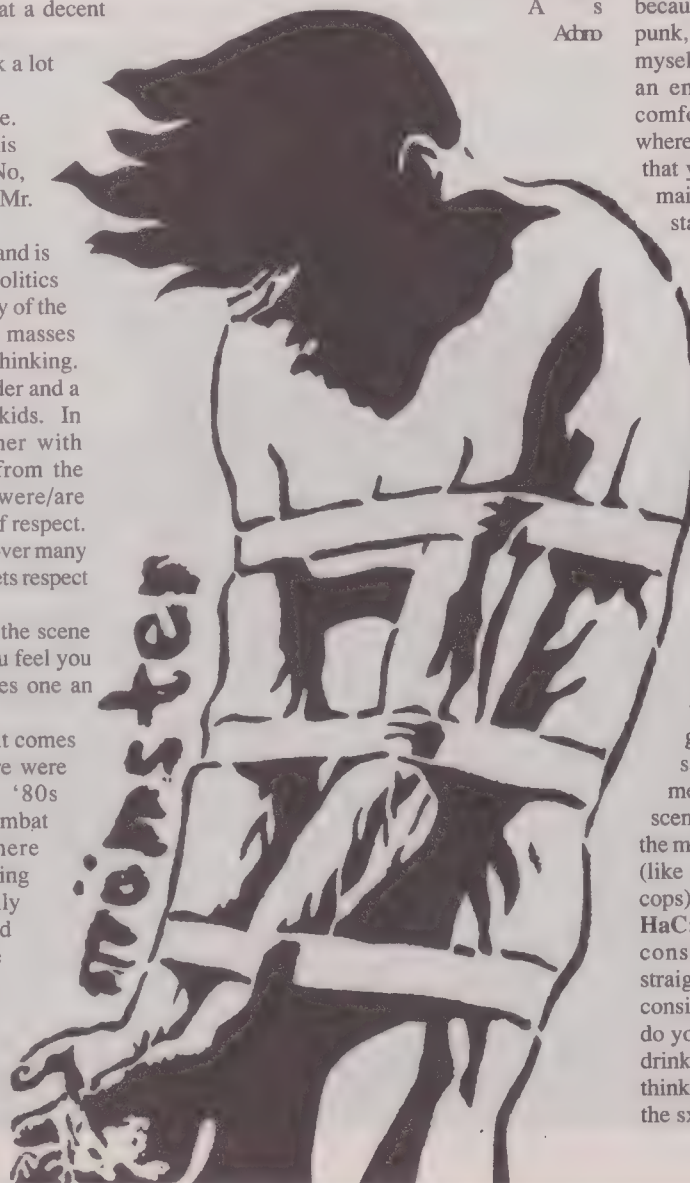
said: "To be entertained means to be in agreement." But sometimes it is great to nod your head to repetitive, meditative music which makes you think of other things, as for me the repetitiveness provokes disagreement. Shortly: do you nod your head, or do you bang it off?

**J:** I can totally relate to what you said. Being a part of this scene for a couple of years now, it definitely gets a bit boring to hear the same slogans again and again, but on the other hand just because they are repeated again and again, things don't lose its importance. Not only on a personal level (veganism, sxe, or DIY), or to put it more general: the struggle for personal freedom and autonomy and against conservative, reactionary beliefs stay something I strongly believe in and that plays an integral part of my everyday life and influences on how I deal with myself and other people.

To be entertained can luckily also mean that you get ideas that make you realize that you are not in agreement with the status quo. Of course the hardcore scene is full of norms that give (mainly self-chosen) outsiders some security and the feeling to belong somewhere. Hardcore and being part of a "scene" definitely is an essential part of my (and most likely most others) identity. It's something I chose to be part of and still in the first place I consider myself to be a hardcore kid (or punk or whatever you call it) because to me, and by my definition of hardcore/punk, it's the closest label I can find to "being myself." (Sidenote: "being yourself" is merely an empty label that I personally don't feel comfortable with since it says nothing at all, whereas "hardcore/punk," in my definition, shows that you're at least don't want to be part of the mainstream and that you try to give a fuck about standardized expectations.)

Theoretically this scene can offer a whole lot to anyone, because so many alternative ideas are discussed and made accessible to people (directly in 'zines or even on message boards or often more indirect in a lot of bands lyrics). Sadly, around this core of what I think is the most important thing in punk/hardcore there is a lot of bullshit that make this scene as dull as it for the most time is. The sticking to a set of norms and the repetition of these norms that you mentioned, is definitely something that for a lot of people has a very high importance. That doesn't have to be bad, if not most of these norms were stupid fashion norms about the right clothes, tattoos, or musical taste or empty slogans against the government. Most people seem to be satisfied with this. And then things become meaningless. Sadly most of the punk/hardcore scene is pretty meaningless nowadays. Not even the most essential "norms" of an alternative scene (like being anti-sexist, anti-fascist, or hating the cops) have a meaning anymore.

**HaC:** I feel being straightedge is somehow more constitutive for identity than being not straightedge because it is a negation of what is considered "normal." Your band is 50%. How do you deal with that? For those of you who do drink etc., what does this mean to you? Do you think you gave these things as much thought as the sxe kids presumably did?





**M(g):** I'm not sxe and even if I wasn't drinking etc. I would not call myself straightedge. It is just an expression that comes from a band's song. I would never go so far to call myself after somebody's shout out. I'm not getting wasted very often and I don't think toxic substances control my life. If it were so, I would quit.

**J:** Well, straightedge is definitely the coolest thing in the world, but also the least important one. I am straightedge for such a long time, that it really became so normal that I don't spend a lot of time thinking about it. It's just a part of me, which on the one hand makes it more constitutive but on the other hand it doesn't really play a role on the way I deal with other people especially with the ones who still haven't realized that straightedge is the ultimate truth.

**HaC:** You have a song called "Failed." What does it mean to fail?

**J:** Ha ha, where do I start here... Most of the time I feel like being a total loser, because I definitely fail to live up to any expectations (my own, my parents', my friends', society's). So failing, for me, is like a constant companion throughout my life. Even though I accomplished some things formally (finished university with a diploma, worked some jobs that are respected, put out a couple of records that some people liked), I still see myself as a failure—as someone who still hasn't really found his place in the world—because I am not only constantly questioning

myself, but also because I am never satisfied with what I do or did. I am still my biggest critic; I don't like myself very much and constantly reach my limits, be it professionally, musically or even personally.

Apart from this personal-emotional "problem" I think that we live in a world that seems to offer so many great options to anyone. "You can make it if you really want!" seems to be the ultimate capitalist slogan. And successful people are the proof that everyone can really get what s/he wants. But next to one successful person there are hundreds of losers, who failed to get what they really want. And we tend to believe that it is their own fault, because maybe they did not try hard enough. I can see how these ways of thinking are deeply rooted in how I judge myself and the people around me. Scary.

I can only think of one way out of this right now and that would be having lesser or lower expectations, but then again I am convinced that is not an alternative, since it would keep everyone on a low level that isn't satisfying either. Maybe another choice is accepting failure in your life, but I know that I have a hard time doing this.

**HaC:** A question about beauty: I assume you are all aware of the beauty standards and how they are created. Still I sometimes hear you talk negatively about yourself, feeling "ugly." Then where does that come from?

**M(b):** We're living surrounded by clichés and

standards of beauty, fashion etc. I think somehow we're creating this as well, so probably we trying to feel good it to our own frames.

**J:** Yes, we are definitely aware of the fucked up beauty standards of society that get repeated again and again in blatantly sexist commercials, big screen cinemas, glossy magazines and so on. Beauty standards that tell all of us (and in the first place women) that we have to consume certain products to be prettier, thinner, and more loveable and how it leads people into depression, anorexia, bulimia, and other illnesses. But I do think it is too easy to set a simple like "we are all beautiful" against that. Come on, even Christina Aguilera's songwriters were that smart.

I believe that accepting your ugliness and/or fatness and caring less about the shape of your body can make you feel way better. I for myself don't think that I am pretty. I am too fat. I have uneven teeth, I can't really move my right arm due to an accident I had when I was twelve, and, as most people, I have ugly feet. There's no way I can make myself believe that I am beautiful. But I try to not fucking care if I am ugly or not, cause it really doesn't matter what your body looks like as long as it functions the way you want it to. Of course it's easier to make statements like these than to live up to them. But you gotta start somewhere, right?

**HaC:** Do you try to fit in? Or do you try to fit out? Or are you stuck in being aware of all this?





How do you deal with this?

**J:** As someone who has studied postmodern Sociology I would definitely say that I am stuck in being aware of all this.

**HaC:** Do you feel being "normal" is bad? Do you draw any lines here?

**J:** Well, what do you define as "normal?" Normal by whose standards? We are definitely not total outcasts of society, even though as smart and thoughtful punk/hardcore kids we carry different ideas inside of us that make us different from the normal standard. I don't think that being normal is bad, but it isn't satisfying. That's why we look for alternatives.

**HaC:** Jobst you worked for a national TV talkshow. Could you tell anything about your experiences with that? Did it change your view on people who want to appear on national TV with their "private" problems? Did it challenge the boundaries between public and private spheres and normal and crazy?

**J:** To explain this: For seven months I worked for a big trashy daily German talkshow, where people come to talk about their private problems or discuss a certain topic. It's called *Vera Am Mittag* and the closest comparison for all you Americans is probably *The Jerry Springer Show*. So we're talking about real trash here. I was one of the people who was in constant contact with the guests of the show, heard their stories first hand, wrote them down for our host and briefed the people before they entered the stage to make sure they say the "right" things. Even though I worked in advertisement agencies before, this was probably the most unmoral job I have ever done. It's obvious that the guests on the show were put there to entertain thousands of people in front of their TV screens to make them believe their lives are better (which they are probably not). Even though people came voluntarily on the show, I think you can use the word exploitation here. Especially in the first couple of weeks, I thought I would do the job differently and would treat possible and actual talk show guests with some respect—which I wanted to give to any person I encounter. To the end of my job that changed and a lot of the guests became faceless shallow creatures that had to fulfill a certain job in "my" show. I cared less and less about their individuality and didn't feel so bad anymore to exploit them by showing their private life on national TV.

With some distance I realized that it not only changed my view on people who appeared on TV, but on people in general. I hope I don't sound arrogant here, but I learned that there are people who are really stupid and who cannot really use their brains (anymore?). I always had respect for people and believed that everyone is able to think for themselves. But a lot of people can't or don't want to. But then again, people who appear on TV are not special, they are people like your neighbor or people you meet on the street, maybe even like you and me. Both of these insights don't make a view on people any more positive than before.

Did it challenge the boundaries between public and private spheres? A bit, because after all it doesn't really make a difference. Through being daily confronted with problems that are usually supposed to be private and then get talked about in public, it somehow became normal. After

all it doesn't really make difference where you deal with your problems (in private or in public), the main thing is that you deal with them and one of the few positive things of that show are that some people start dealing with their problems.

**HaC:** Iffy, you have a daughter. How old is she? What are your ideas about raising her?

**I:** My daughter's name is Anouk she is 19 months old. About raising her... puh, a hard question... just how it comes... we will see.

**HaC:** Marek, tell us about the life of a bike punk in Berlin.

**M(b):** Shit, what should I say? I don't need a place to be a bike punk. I'm a bike punk with all my soul that's who I am, but I don't feel anything special about being a bike punk. In Berlin, everything is too easy here, no fights with drivers, no reason to start a bike revolution. Everyone in Europe heard about Polish drivers and Polish road conditions, so think about it, that in Polish cities there are no bike roads, that's an adventure for bike punks! Great thing about Berlin and being a bike punk here is a possibility to share my skills as a bike mechanic, in places like Regenbogen Fabrik in Kreuzberg where I did a social job for more than a year. It's an almost free workshop, where you can come and repair your bike by yourself, with help from people who are working there. (Hello, Thomas, my good old friend!) Up to XbikeXpunksX!

**HaC:** Matze, you just quit your other band A Thin Red Line...

**M(g):** Yes, I just quit my other band. The band is located in South Germany where I am originally from. I tried to combine Berlin/Mönster and A Thin Red Line in Karlsruhe, but that's like 700 kilometers apart and I got tired of traveling back and forth, moreover I always had to cover my costs for train or plane... so it got more like a expensive hobby. And with Mönster it's going really well and we get asked to play all the time, so I want to focus now on one band.

**HaC:** Pick one tattoo that you have and tell us something about it.

**M(g):** Oh, I only have two little ones and they go together so I will explain them both. It's a spiral and a labyrinth. The spiral stands for life and time. I think the older you get the faster the time spins and the center, that's where you die. I want to live consciously and enjoy every minute of my life... That tattoo reminds me of it.

The other one, the labyrinth is also about life. It is not always easy to find the right way and you always make mistakes. I know it is hard to find the way to live where you can call yourself happy, but I think it is possible. Being positive about life is the most important thing, don't let yourself be dragged down, look up.

**J:** I would pick the cow that I have on my left leg, mainly because it was the first tattoo I got and because it is trashy and funny. I guess I did it for some sort of animal rights reason, just like the cow on the old Revelation "go vegetarian" shirts. Most of the time I forget that it is there, but when I re-discover it I always like it even though the quality is really not good. Another strange coincidence is that the person (I don't want to call him "artist" since he is really not a good tattooist) who did that tattoo 12 years ago (when we both didn't live in Berlin) has a tattoo studio in the same building where I live. Somehow we

try to ignore our common past and haven't said more than "hello" to each other... ha ha.

**I:** Got so many bad ones... can't choose one.

**M(b):** I have no tattoos. [This here teaches you to not believe everything that is written!]

**HaC:** Last one: Why do you rock so hard?

**J:** Maybe because we really like what we do and have a lot of fun playing and rocking out. With four men in the band we also have a high testosterone level that makes it easy to rock hard, ha ha.

**M(b):** Do we? Doomtowntown is much better!





*Ass-End Offend is the name of the band, and they are likely from nowhere you have heard of. The compass point that will find you in AEO's America is north, north, as in the state of Montana, USA. Montana was once famous for its copper mines, timber exports, and agriculture. Now Montana is an often forgotten, rural and scenic corner of America, 49th (out of 50) in average income. Montana is almost 1000 km wide, and is home to fewer than one million people. Here, AEO lives the everyday horror of residing in an idyllic solitude that is more a place to retire with a view of the mountains, than a place to form a hardcore band. Despite the seeming limitations of being insulated by geography from the rest of punk rock America, AEO has toured the breadth of the United States, playing basements and any venue that would take them since 1999. Adding another member to their small but loyal fan-base with each broken down tour van and busted guitar string. AEO's take on hardcore is genuine in the rawest sense. People identify with AEO's desire to make a personal connection. It is not that AEO is yelling at you but yelling with you. Rural isolation ain't all that bad it seems... perhaps it also gives AEO a better eye for what's worthwhile, having not been mucked up in the politics of an entrenched urban scene. They have learned to trust themselves and their music which translates into AEO delivering a more compelling and urgent take on the American experience. Ultimately, it reminds you what got you into this hardcore business in the first place. I give you... Ass-End Offend! — Interview by Rick Stoddart 4/24/2005*

**HaC:** Okay, let's start with the basics... names and instruments.

**Brent:** I play guitar and do some singing.

**Tom:** I do bass and vocals.

**Matt:** I play guitar and sing—and I play the machete.

**Dan:** I play drums in between when these guys are trying to talk and annoy them.

**T:** That's all we let him do.

**HaC:** What is the deal with the name Ass-End Offend? What does that mean?

**D:** That's a tough question, we don't know ourselves. We blame Tom for that one.

**T:** We were all playing in bands in Kalispell, before and I thought it would be funny to be in a band called Ass-End Offend, sort of as a joke. And next thing you know we have records out and couldn't change it.

**D:** It's a six-year long running joke.

**T:** It's about hating your job though.

**D:** Have you ever heard the term "butt hurt"... a way to say that maybe.

**HaC:** Before there was music or hardcore, what sort of stuff inspired you? What planted the hardcore seed?

**T:** For myself, I remember being 14 and just picking up a skateboard, just doing that. And I had an uncle, who was just getting out of prison, and he played a Black Flag tape for me. And, I was like "holy shit" and it all spawned from there.

**D:** I would probably say your basic lack of true interest in anything else I was into at the time. And being frustrated with your standard things like school and growing up in a small town, stuff

like that. And then I found punk and hardcore and I got excited about that.

**M:** Skateboarding had a lot to do with it, and really bad glam metal... then I suppose getting constantly fucked with by jocks, rednecks, and cops probably reinforced all of it.

**B:** Please let the record state that Tom just spilled beer all over himself during that question. I am not really sure how I got into all this... kinda started in high school with playing the whole rebellion thing and then kinda ended up here. Started off with the Dead Kennedy's and Black Flag and Circle Jerks and there you go.

**D:** ...and The Cure.

**B:** That has nothing to do with it!

**HaC:** You come from a small city, why would someone from a bigger city like New York, Los Angeles, or Atlanta give a shit?

**B:** I think we are a lot less jaded on some things. Sing about stuff they wouldn't even think about.

**T:** Shows are always mixed [in Montana]. Bands always play together. There is not a competition here at all... We try to show our ambition by putting out lots of records and touring a lot.

**D:** I would say that is a good question, because in a lot of ways, you are exactly right. A lot of times people *don't* give a shit.

**B:** I think to some degree, sometimes people think that it is a draw that we come from Montana. Like: "Really? There is music in Montana?" People don't believe that!

**T:** Hardcore from Montana? You always see questions marks around that.

**HaC:** What kind of legacy do you want your music to leave? What is going to be left once you stop playing?

**D:** One of the things... a kid showing up to a show and being inspired and seeing something that is not on MTV, or mainstream crap, and realizing that it is pretty easy to form your own band and express what you want to express.

**T:** If your ideas are genuine and you really like what you are doing you can go out there and start a band and make it happen. It doesn't have to be ambitious. It is like we are in a small town but it doesn't have to suck because we are from a small town. You can do whatever the hell you want.

**M:** The DIY ethics that are learned! Putting out your own record is a lot of fun. Or any other work you do, being your own boss, there are times when you will get support from no one, but that's life, so try to prepare yourself for it.

**HaC:** On a more personal level, I know a couple of you have kids. What do you think your legacy is going to be for your kids?

**M:** My daughter is eight years old... She lives in Seattle right now. The only thing she has to remember me by is the picture from the CD. She plays the CD for her friends when they come over to play. They don't like it but she's proud of it anyways. I think that shows her that she can be successful doing whatever she wants to do, whether people around her like it or not.

**B:** My daughter Sarah is 12. Since I have been a little kid I have always really liked music. It has been something that captivates me. My mom always listened to music constantly. My daughter is the same. She is learning how to play the violin and how to play the electric bass guitar. She is



## Ass-End Offend - Total U.S. Map 2001-2005



Interview with Al Burian conducted by Aaron Smith, on a balmy evening to the sounds of the cicadas behind the Carrboro Cooperative House, after a reading on Al Burian and Jessica Hopper's (Hit It Or Quit It, Punk Planet columnist) most recent 'zine tour of the East Coast.

**HaC:** When and why did you start writing *Burn Collector*?

**Al:** I started it about ten years ago, basically because I was living between Providence and New York, and sort of unemployed and fairly destitute. I was living at a friend's apartment in Brooklyn, which is a really bad place not to have any money. She would go to work all day and I would just hang out in her apartment. There was a computer to write with there, so I would just write. I always made fanzines, it was just one of things people did in the scene I was in... playing in hardcore bands, touring around, handing them out at shows. *Burn Collector* was more anecdotal than the other stuff I was throwing out, maybe that's why it is something that stuck with people. I made one, sent it out, and started getting a lot of response.

**HaC:** So you were you making 'zines before *Burn Collector*?

**A:** I made a lot of one shot stuff or collaborations with friends, but *Burn Collector* was the first thing I did totally by myself. Like I said, during that time, when you'd go to show everyone had their thing, although it was this dysfunctional way of relating to each other. It was like pre-internet and pre-blog.

**HaC:** When you started writing *Burn Collector*, you were probably a little bit older than most writers; who typically start when they are younger and sometimes a little bit more angsty or maladjusted.

**A:** Well, I had gone to school and studied art and was real disillusioned with the idea of making fine art, and going that way with things. I always had this fantasy idea of having little pamphlets that would express all your moods, and you could wear kind of like a belt, with something for every occasion, and communicate in that way. I think it was a reaction to you know, the idea that I make this singular object worth thousands and thousands of dollars that you have to go to this place and look at it. A lot of my political ideas came out of that DIY punk ethic.

**HaC:** What were your main 'zine influences when you started *Burn Collector*? Were you looking at other 'zines or were you coming strictly from an art background?

**A:** I was definitely looking at other 'zines, but I think I was negatively influenced. I was coming at it, from seeing things and saying, "Ah man, I can do better than this." Or, if I was going to do one of these things I would want it to be more... funny or engaging or something. My impetus was definitely seeing other 'zines, but not necessarily wanting to model it after them. Sort of the opposite.

**HaC:** One of the things I appreciate about *Burn Collector* is that the grammar and the structure is immaculate in comparison to the sort of stream-of-consciousness, unfiltered emotion that has been prevalent in the most recent waves of personal 'zines.

**A:** There was something to me always inherently funny in putting things across in a formal way, but in content wise, format wise, distribution wise,



staying in the hardcore realm. I like the idea of the disconnect, where you expect exactly what you were saying from 'zines. A lot of people start doing 'zines real young, like 14 or 15. The response to *Burn Collector* has been great, but I always have to keep in mind that I'm dealing with the realm of low expectations. It's easy to catch people off guard with that sort of thing, and when they say, "Oh, this is really good," what they're actually saying is, "I'm surprised that this is really good." It's a low hurdle.

**HaC:** Do you do a lot of editing for *Burn Collector*? What is your writing process?

**A:** No, not really. It's changed over time. It's relatively stream-of-consciousness, a lot of it I write longhand in a notebook, and retype. The fanzine format gives me a pretty good out for spelling mistakes. When I go back and look at the older stuff I've done, I can't believe I've let some things slide. But I'm the kind of person where I put out everything I've done and I didn't spend a lot of time honing the craft. It's functional for me. I want to fill up these pages, so I have to write something on them. I picked up a guitar and six months later I was putting out a seven inch.

In a way, all the mistakes are public. People get paralyzed by being afraid of failure. If you put it out, you don't give yourself the chance to be afraid of failure, you just fail three or four times. Do something you think is terrible, and then try to do a little bit better. People get freaked out because they have this imagined idea

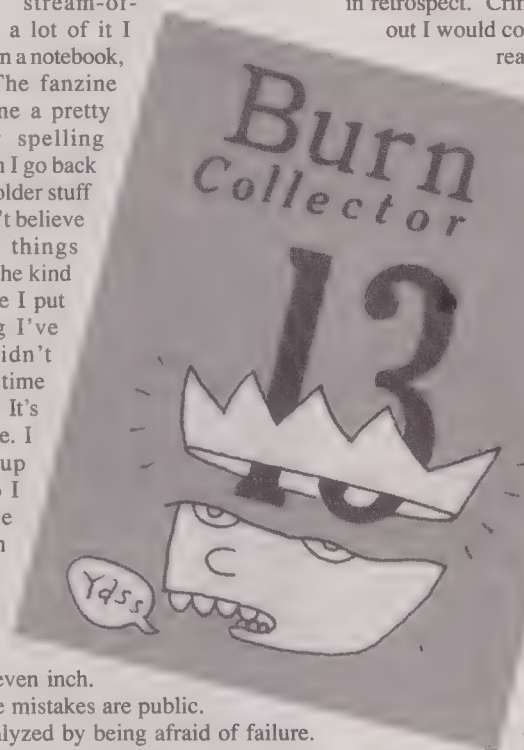
of what it's going to look like when they do it.

**HaC:** Do you feel affinity with a certain peer group coming out of the North Carolina scene, being from here, but having been gone for so long? There's was Merge Records and Chapel Hill in the early '90s, and at the same time CrimethInc. There are lots of groups of friends doing a lot of music/art coming out of North Carolina. Do you feel like you identify with any of them?

**A:** When I was growing up around here, the Merge Records stuff going down was a little bit older than me. I was around, but they were kind of the older kids. At the time I was more into the DIY thing. I appreciate what they did a lot more now in retrospect. CrimethInc and the stuff they put out I would consider more my peer group. I

really love the stuff that they do, although I have problems with it in some ways. But I think that's kind of the idea. Traveling a lot, seeing how much it gets around, and how influential it has been, for better or worse, how many people have opened up to thinking about that stuff. I think it's great. Both of those groups are examples of people in North Carolina turning outward a lot more. Having lived a lot of other places, and toured with bands, I see how it gets out all over the world. Although I haven't been here constantly, I do feel that when that stuff around, and I feel like I see

I'm doing the same thing. Putting stuff out and seeing who connects to it. Like, "Hey, we're from North Carolina." People go back and romanticize it later, but I never had the feeling of "this is the





cool, hip scene, place to be." I always thought it was pretty good, considering it was North Carolina. Things like this Cooperative House weren't around when I was here, I feel like the organization now is more tight-knit and there is an evolution that is visible.

**HaC:** A lot of people really love North Carolina that live here. The name gets put out there across the country, because people are really proud of being from here, even though it has less punk establishment than a lot of places across the country. In certain ways it's still the frontier.

**A:** Sure. I feel like you have to boast a little, in a way it's a real rap thing, like when people said Atlanta, stuff wasn't really going on there. North Carolina is great, but there are a lot of great places. For me, there are so many cool people all over the place I don't feel like I can settle on anywhere.

**HaC:** What do you think of the current crop of 'zines being published?

**A:** In Chicago I work at a 'zine/book store. It's a whole store that survives on that stuff, and it's amazing to me. The whole 'zine format got more attention at some point, inevitably there's a gentrification that occurs. There are people who have one foot in the 'zine world, and who are trying to do something else, too. I see things getting glossier, and well, I'm guilty of anthologizing. With the book thing, you've got the classics, and say, well, this one's worth being a book. On this trip, I was at a friend's apartment who had all the old *Cometbus*, the actual 'zines. I hadn't looked at them for a while, I've seen the *Cometbus* book, and it's cool, but going back through the actual magazines as they came out is a real different feeling. I think it's cool that people take it seriously, and these writers take themselves seriously. On the other hand, part of the thing that's cool about the 'zine is that it's not writing in the aspiring, pretentious way. There's something in the format, when you see a scrappy put together 'zine, it communicates, you can do that. I think lots of people saw that stuff, and read that stuff, and it spawned more of it. When things get book format and nicer, it builds up a wall again.

**HaC:** Do you feel like the future holds people skipping the 'zines altogether and doing a 'zine-style book, coming from the hardcore/punk realm?

**A:** I think people are already doing that. Also, internet changed it a lot, because some of that need for real, immediate communication has been channeled in that direction. A lot of the informational aspects of band interviews, and finding out where the show is, have shifted to that. The purpose of it is changing, and the reasons people are doing it is changing somewhat. A book is intended to be more permanent. If you make something that has the feeling of "I shouldn't throw this away" you have to put something in it more timeless. You've probably seen a lot of books about hardcore coming out, you know, about Black Flag and American hardcore. In early hardcore right now there is so much historicizing that kind of puts this dust jacket on it. You can't write the history of something without implying that it's

dead. The 'zine is a lot more of a living thing, I think. It implies there's going to be a next issue.

**HaC:** The big question is, what is the future for hardcore?

**A:** I definitely wonder. I don't think I can answer it. I wish I knew, because particularly right now, being on this reading tour, with my name on the flier, not hiding behind the moniker of a band, I feel that I'm pretty much in the right spot. I'm doing this stuff, and the people that show up are the people I want to have show up. We're having this conversation and I don't have to explain to you what DIY means. I feel like hardcore is the subculture that supports me, and I want to support it. For better or worse, it expresses my ideals and the way we would want the world to be the best. I'm realizing I've been doing it for a long time, and I'm kind of committed to it. That would of course lead me to answer the question like, "The future is GREAT! It's just getting better, and it's going to keep being awesome!" But I can't say that, because the agenda for saying that is obvious. That's wishful thinking.

**HaC:** But you're in a position to be a cheerleader for hardcore.

**A:** I think the thing with hardcore is that it's not sustainable. Once you start being careerist about it, then it's not hardcore anymore. People have these dumb conversations about selling out, but hardcore is a non-commercial format and to survive in it you have to change your life out of the mainstream ideas of what success is. A lot of the criticisms of CrimethInc are based on, essentially, lofty ideals that boil down to, I'm going to crash on your couch and eat your food. It's a valid critique, but it's a critique of the bourgeois people who have the couch and food and the fridge, and are maybe a little bitter that that person gets to have fun and crash on the couch while they are doing what the mainstream society expects of them. Their argument basically boils down to, "Come on, grow up, you have to do what the mainstream society expects of you." That is the point, I think, where you are outside of hardcore. It isn't a self-sustaining thing. I think it's cool as people pull it more towards being cooperative, growing food,

know a lot of people who came out of it who are doing biodiesel stuff and farming. Not involved in music, or the narrow definition of hardcore. They are more involved in thinking about the ramifications of these big ideas.

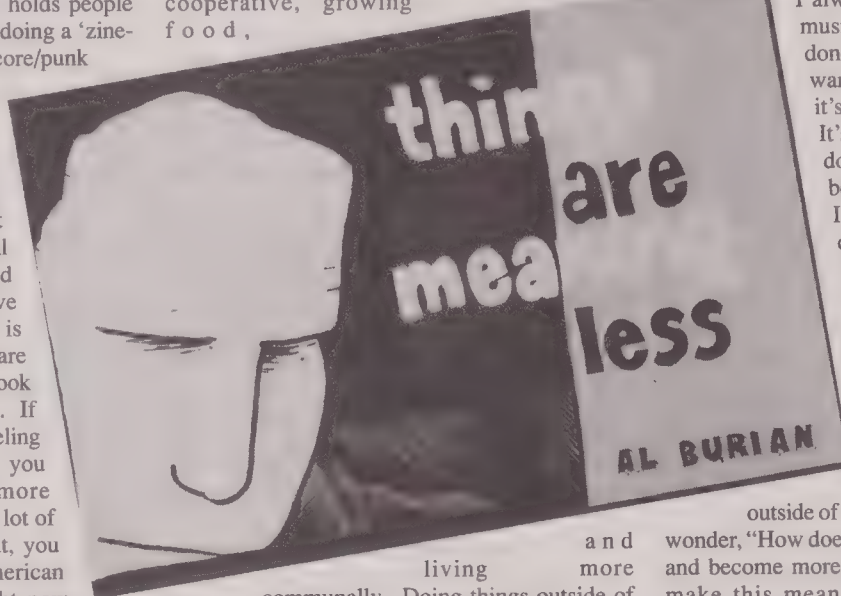
**HaC:** In hardcore right now, it seems like there's a nostalgizing for the past, for d-beat, for peace punk, and early American hardcore like you were talking about. It seems like the same people that harken for hardcore of yesteryear, where kids would write band names on white t-shirts with sharpies are the same people with big distros selling my generation of hardcore kids black T-shirts with logos of bands that put out a seven inch ten years ago.

**A:** Nostalgia is definitely dangerous. The deep fear is becoming like the deadhead where there was a moment when there was something really cool, and now you're just wearing the uniform. I think that's too bad, because when that stuff was originally happening, the whole thing was "fuck everything that's going on, let's just do this." Hardcore basically came out of calling bullshit on punk. You know, you guys play fast, but you have no political integrity. The guys in early hardcore bands weren't like, "You remember the Ramones?" They said, "Fuck those people, we're doing something different." In order to move forward and do something new, you have to have an almost unreasonable belief in what you're doing in the moment. If you're doing something creative and you're producing something, you have to really feel it. Not just aping something else.

**HaC:** What are your plans for the future? Are you going to continue *Burn Collector*?

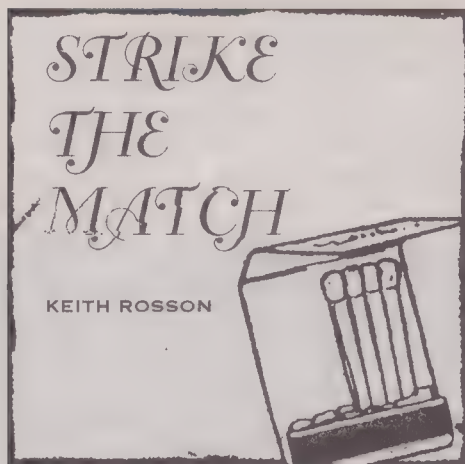
**A:** At this point, every time I make one it's gotten a little harder for me. It's not quite as novel anymore. I have a readership and people have expectations. It's become a little bit more torturous for me to make them. When I get validation for doing something, you know, "it would be really good for you to do this right now, the right thing at this moment to push you further" I don't really want to do it. If somebody really wants me to write something, I always just want to make some music. If it's time to get the record done, all I want to do is draw. I want to keep doing stuff because it's what I like to do at this point. It's important to make sure you do it because you feel it, not just because you feel you have to. I'm comfortable with the distribution methods of what I put out, and I'm not worried about having a career. I'm comfortable living low to the ground. The most direct and most ethical way to put my stuff out is through these channels. When you do it that way, you show people by example. If people

outside of that community get into it, they wonder, "How does it work? What is this thing?" and become more interested. The only way to make this mean something is showing by example, where we have this structure and this community and this integrity and it works. You can't argue against that.



and living more communally. Doing things outside of having a guitar, driving around in a van, and wasting a lot of gas going to shows. One thing I love about North Carolina particularly is that I





*Talk Minus Action Doesn't Always Equal Zero, But For The Moment I'll Just Keep My Mouth Shut And Get Moving, Okay?*

So, yeah, there's a lot going on in my life, and a fuck of a lot going on in the world. I'm past deadline here, I'm sick as shit and zonked on cold pills, a million projects going at once, and that shitty feeling biting the back of my neck: *I really just don't have much of value to say right now.*

I'm assuming that there's going to be a fair amount of coverage in this issue regarding the Mad Max-like aftermath of hurricanes Katrina and Rita. I'm sure that there's going to be tons of stories, letters, articulate and not-so-articulate rants, impassioned pleas for assistance, and probably even an ad or two for an upcoming 7" benefit comp or something. That's rad, absolutely. Please don't get me wrong. Hopefully all of the stuff will still be relevant by the time this issue goes to print. Hopefully we'll be able to dodge that stupid bullet of using the whole sordid mess as just another platform to yell platitudes like "Fuck the government, dude!" after which we go back to looking for that Italian import Strawman 7" on eBay. Hopefully. But at the same time, whatever. I'm going to just say a little bit and then get moving.

What I mean is, I don't have much room to talk.

As someone who's biggest problems right now remain massive credit card debt, a crushing headcold, making sure I know how to do color separations and the desire to see Fucked Up play live at least once before they break up, I just don't feel comfortable putting in my two cents about any of it. I don't feel that I have much to offer in the way of wise words regarding the relief effort, or the effect this'll all have on the global economy for years to come, or the fact that large patches of the South apparently still remain lawless, ravaged, shit-smelling wastelands. When it comes to having an opinion about any of it, I just don't feel like I have a leg to stand on.

Consider the fact that I live in Portland, Oregon, okay? On Hawthorne for Christ's sake, home of the fucking bongo drum. Get what I'm saying? I'm so far removed from the situation at hand, it's ridiculous. I *could* throw in my two cents, sure. Spout off some barbed diatribe about capitalism, the obviously widening divide between the haves and have-nots that the whole "relief effort" documented so garishly. I'd throw in the right amount of sincerity, the right amount

of anger, make it look good, make it look like I really meant it.

But I wasn't there.

And that's the entire crux, right there.

I think the best thing we can do, as kids fortunate enough to not have to worry about our homes being destroyed, about our shit being looted, about our friends or ourselves or our family members maybe starving, drowning, getting murdered, becoming one-hundred and ten percent fucking destitute, whatever, is to maybe just keep quiet. To listen. Most importantly, to move.

I've spent the past fifteen years loving the fact that punk rock has allowed me to feel like an underdog; that it has allowed a kid who felt believed he was absolute dogshit to feel like he was something else, something better than that. That it gave me, especially when I was young, a very clear sense of us versus them. That sense of division has grayed a lot over the years, has lessened (as it should, I think; the world isn't as black and white at thirty as it was at fifteen) but that sense of spitting in the face of possibly insurmountable odds has remained wholly intact. For me, that's the absolute rock-bottom core value that punk has instilled in me over the years: that we can reinvent ourselves, that we can make our lives better, the lives of those around us better. That we can grow from the wreckage of our pasts, that we can learn to not hurt so bad, and to not be so hurtful. But with the surefire knowledge that doing all of that takes *work*, and it's hard, and sometimes it seems like no progress is being made at fucking all.

Point being, these kids in town organized a relief benefit. A ten band, all-day basement show complete with readings, art on the walls, 'zine and shirt tables, and free vegan food. We were fortunate enough to be allowed to play. These kids set up the entire thing in about two or three weeks and all the proceeds went to America's Second Harvest, a food bank donation center that's provided, to date, something ridiculous like 30 million meals for hurricane survivors. So they had a show, a bunch of kids got drunk and hung out on the porch and watched bands in the basement and the living room and etc. They made some money. It probably wasn't a lot of money, I don't know. But that's doesn't matter; the fact remains, here I am blathering on, spitting out words, while these kids stepped up and spit in the face of the odds. While they *did* something. While these kids built something from nothing and made it work.

The point is that, yes, I talk too fucking much and do too fucking little, and a lot of you are probably in the same boat as me. But if we honestly *want* to make an impact, we can. We have that ability. And we can also make it fun, and meaningful, and worthwhile. I mean, I know that words don't exist in a void. If they did, I'd have no problem shooting my goddamn mouth off about something that I have no experience with. But I also realize that there comes a time when it's really better to simply act than to simply speak.

Despite the fact that so many of the kids in Portland seem to turn into stencil-patched zombies the moment they hit the basement steps, despite the fact that so many of them are scared into playing the elitism game and turn into fucking snobs, the majority of the punks here still have

the ability to teach me things, or to remind me of things I'd forgotten. They still have the ability to show me that there's a time to shout from the balustrades and then there's a time where it's more appropriate to get my feet moving on the pavement and do something, even if it's daunting, even if it seems in comparison to the struggle at hand to be totally ineffectual, even if it hardly, at times, seems worth doing.

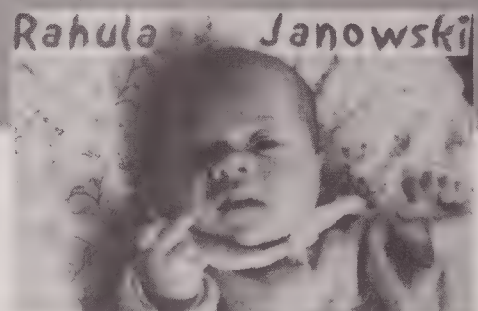
To me, that's the foundation, the bedrock, of this entire thing.

#### Endnotes & Shameless Plugs

Avow #20 is out now. 72 pages, 3-color cover, \$3 ppd. *The Best of Intentions: The Avow Anthology* is set to be reprinted early next year by Microcosm Publishing, unless something like the 1918 influenza pandemic comes rolling down the waterway again, at which time we'll have more important shit to worry about than good bathroom-reading material. Thanks to all of you who take the time to drop me a line, whether you agree with my scribbles or not.

I'm available to do art & design shit, if you're interested. Check out the hoo-ha: keithrosson.com. I can be reached at keithrosson@hotmail.com and/or 1426 SE 25th #3/Portland, OR 97214.

Lastly, thanks to Korinna for putting us on the bill, the Neckties kids for going along with it, and the Portland kids, for better or worse, for keeping me teachable.



By the time this column is published, two big things will have happened. Natasha will have turned three, and we will have weaned (i.e. finished breastfeeding). The turning three is inevitable, exciting, and I can't believe it's happening already. The weaning is a little more complicated.

Right now, in early October, she is still nursing a couple of times a day. But, I think my milk supply has dried up for the most part, and our nursing sessions, right before bedtime or right when we wake up, are brief.

I am proud to have nursed Natasha for three years, and am looking forward to being finished. At the same time, it makes me sad in a bittersweet sort of way that this phase of our relationship is drawing to a close. I do not plan on having any more children, so this also means the end of my life as a lactating mother. It's a big milestone for both of us.

I never questioned that I would breastfeed my child. Not only is it very much in line with my whole approach to parenting, there are mountains of evidence showing how much better it is for your kids to breastfeed them. The American Pediatric association, hardly a hotbed of radicals, recommends nursing for a minimum of a year and the World Health Organization



recommends two years. Aside from the benefits of strong bonding between mother and baby, the health benefits are numerous. Breastmilk is, frankly, the perfect food for babies.

The alternative to breastfeeding is usually artificial breastmilk, more commonly known as "formula." Gross, gross stuff, loaded with chemicals, by products, contaminants, and sugar. Breastfed babies are less likely to suffer from colic, less likely to be obese as they get older, get sick less frequently, and in general, are healthier. There's a wealth of information about this stuff out there. One very pro-breastfeeding resource is La Leche League, which is basically a breastfeeding support group/network that has branches in many cities and towns, and which can be found online at [lalecheleague.org](http://lalecheleague.org) or by calling (847) 519-7730. LLL, as it is commonly called, is really useful for finding answers to questions and problems in early nursing relationships, and also for support for nursing older kids (like, anything older than one year). They are not, however, particularly supportive of mothers who work away from their breastfeeding children, and my brief experience was that LLL was for stay at home white moms with class privilege, although this probably varies with each group. Another really good resource for questions about breastfeeding, information about the downsides of using "formula," and general breastfeeding support is the website [kellymom.com](http://kellymom.com), which describes itself as a source for "evidence-based information on breastfeeding and parenting issues."

Natasha and I got off to a pretty good start nursing, after a difficult first day. She had some meconium staining in her lungs and low blood oxygen count when she was born, and so was very sluggish. She didn't nurse when I first held her, and then she was off to the neo-natal ICU. Later that night, as I held her, she finally managed to latch on. Although after a while, it started to hurt, I was so relieved she had managed to latch on, I was reluctant to remove her, and as a result ended up with a bit of a blister on my nipple. After that, although I had some difficulties with nipple pain, Natasha was always a competent and eager nurser, and my body always made plenty of milk for her.

In American society, breastfeeding is looked upon as bizarre, perhaps weird, maybe even unwholesome somehow. This is really, really sad. Many people have discussed why this is; I tend to believe it's a combination of the oversexualization and mystification of womens' bodies, in particular breasts, mixed with our tendency to mistrust nature and unthinkingly embrace science and technology, which leads us to think that artificial breastmilk is somehow better than the real thing. It's a bizarre way to think about things, especially given that all of the elements of breastmilk haven't even been fully analyzed. My early days of nursing involved an amount of embarrassment and discomfort, and attempts to conceal what I was doing. However, within a month or so, I no longer attempted to hide what I was doing or even worried very much about exposing my nipple or any boob skin. It just wasn't worth the effort.

Over the past almost three years, Natasha and I have nursed in a wide variety of places. We nursed at SF MOMA. On airplanes.

At meetings and potlucks, at two anarchist bookfairs. On the little puffer steam train at the San Francisco Zoo. On the bus, on the train, at holiday gatherings.

Natasha always nursed for sustenance and for comfort. Breastmilk was her only food until she was 6 months old, and her primary food until she was 9 or ten months old. Often, especially during toddlerhood (around 18 months until very recently) nursing was a way for Natasha to regain her composure and balance, and it has always been a way for us to reconnect after a long day apart from each other. Breastfeeding also meant that the immunities my body has developed over the thirty some years it's been kicking, were passed on to Natasha.

By the time Natasha was 16 months old, she could make the sign for nursing (which is the ASL sign for "milk"). She could also make the signs for cat, more, medicine, tree, and quite a few others, but "nurse" was the first sign she learned and the one she used the most. Our adaptation of the sign for nurse was an opening and closing fist, with the palm facing out. Often, when we'd be out and about, Natasha would ask to nurse and strangers would think she was waving at them.

When Natasha was born, I committed to nurse her for a minimum of one year. Beyond that, I knew that the world health organization recommends a minimum of two years, so I figured I'd nurse past one year for as long as I was able to. I anticipated feeling uncomfortable nursing as Natasha got older and the weight of societal disapproval got heavier. Ultimately, I never really experienced that; as Natasha got older we nursed in public less frequently, but I became completely comfortable about nursing in public. I would have welcomed the opportunity to tussle with an anti-breastfeeding bigot, but I never had the opportunity.

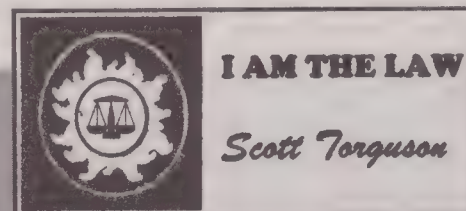
When Natasha was about two years old, I was exposed, by way of the discussion boards on [mothering.com](http://mothering.com), to the concept of child lead weaning (CLW).

The idea of child-lead weaning is that, rather than the mom deciding "okay, I'm done, we're finished nursing," the child is allowed to nurse until they no longer need to. In some cases, this allows children to nurse until they are a bit older than mainstream society is comfortable with, but it also seems common for kids to taper off when they are around three years old. Part of the rationale around CLW is that often, the needs of the child are not considered when it comes to decisions around when and how to wean. There are folks whose advocacy of CLW seems to tend in the other direction, where the needs of the mother are not considered. Ultimately, what has made sense to me is a sort of parent-guided, child-led weaning. The decision to wean is made based on a combination of my needs and Natasha's needs. At this point, Natasha does not get significant sustenance or immunity protection from nursing, since she isn't getting much milk, if any, anymore. What she does get is comfort and connection, and I think those things are very valuable. The largest motivator for me to wean at this point is that I am feeling as though the low level of nursing is making me a hormonal wreck... my hormonal levels are fluctuating wildly, and I believe that ending the nursing would help to

balance things out. I also am looking forward to my boobs shrinking... Going from a 34-A to a 36-D is hard to get used to for someone who always liked being "boyish."

However, in the process of writing this column, I have started to reconsider our weaning date. Earlier today, Natasha reminded me that her birthday would be the last day she nurses. If she continues to feel okay with that, then it will happen. But, given that the negative impacts on me from nursing are minimal, I may be willing to continue nursing until she is ready to stop. It seems fairly shallow to choose to wean her on the hope that my boobs will shrink.

In any case, whether it is two weeks from now, or six months from now, we are nearing the end of our nursing relationship, and it's a change that I welcome with a bit of relief and a bit of sadness. But when I look at my healthy, strong, and just utterly amazing child, I know that by breastfeeding her, I have given her a great start in the world.



Credit card cases are fun. I've started to grab all of them that appear in the office and insist that we take them. Here's the deal. You don't pay your credit card bill. After sending you notices for a while, your credit card company gets tired of dealing with you so they sell your debt to a company that buys up debt and collects on it (like Asset Acceptance). We refer to these companies as "bottom feeders." (As a side note, Capital One tends to go after people themselves and not sell the debt—another reason not to get a Capital One card.)

The bottom feeder will then send you a few letters trying to get you to pay up. If you want to you can try to negotiate with them at this point. Offer them half of what they claim you owe, with payments of \$10 a month and see if they'll take it. Depending on your financial situation they might because they know that they might not be able to get anything from you at all.

If you ignore their letters, they will then sue you in court. This is where I come in. Clients come into our office with a copy of the complaint filed against them in court and want to know what to do. Well, here in Ohio (your state may have a similar law), Civil Rule 10(D) requires that when you sue on an account you must attach a copy of the account being sued upon. While the bottom feeders may try to argue that a credit card is not an "account," it is pretty well settled law that it is.

What this means is that the bottom feeder is required to attach a statement to its complaint with every charge you made on the credit card and every payment you made to them. Nobody ever attaches this. Never. Of course, with most of these cases, the defendant never files anything so the bottom feeder gets a default judgment and wins.

When someone comes into our office, though, I will file something called a "motion for



a definite statement or to dismiss.” Basically, this is saying that the complaint, without the attached statement of account, is too vague to answer. The person being sued can’t admit or deny that s/he owes that money because there is just an amount (with a bunch of interest charges), and it is not itemized. The motion is asking for the bottom feeder to come up with a “more definite statement” (the list of charges and payments) to permit the person being sued to answer. If the bottom feeder doesn’t come up with this info, then the motion asks the judge to dismiss the complaint (with prejudice—meaning that they can’t refile later).

I have cases that are at various stages of back and forth in this argument. The problem for the bottom feeders is that they usually don’t have this information so they fight tooth and nail to not have to cough it up. Sometimes the debt has been sold two or three times and they have to attempt to get that information from the original credit card company who may or may not have it. If the judge sides with us here then they usually give up. Someone actually filed a document and called it a “more definite statement” but didn’t include any more info than in the original complaint. I immediately filed a “motion to dismiss” pointing out to the judge that there was no new information here. The judge sided with them which takes us to the next step, which I will get to in a minute.

One of the other things we have been doing is arguing that the bottom feeder also needs to attach documentation that it is the actual holder of the debt. There is a specific statute in Ohio that requires a purchaser of a debt to have a document that states certain things about the purchase, basically showing that they are the owner of the debt. We argue that Rule 10(D) requires that they attach this document to the complaint as well. I have never actually seen anyone produce a copy of this document, much less attach one to the complaint. But there is no precedent either way for this argument. (On the other hand, there are plenty of cases on our side for the argument that the bottom feeder must attach their account.) We have yet to get a clear ruling from a judge on this issue.

If we win in any of these arguments, then the case is over. If we lose, then we have to file an answer. Basically, a complaint will contain numbered paragraphs, and the answer must contain answers to each paragraph. Usually, it will say something like “defendant admits the allegations contained in Paragraph 1 of plaintiff’s complaint” or “defendant denies the allegations contained in Paragraph 2 of plaintiff’s complaint.” For answers in these types of cases, most of the paragraphs say: “defendant does not have enough information to admit or deny the allegations contained in Paragraph 3 of plaintiff’s complaint.” I am making the same argument as before: the complaint is too vague to permit an answer.

Along with the answer, I also serve them with discovery requests. In every case, before going to trial, the parties can ask for information from each other. I ask them for every single record about the person they are suing I can think of, and ask them to either admit that they don’t have it or to cough it up. Again, some give up here.

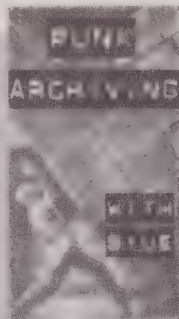
The next thing I do is serve a “notice of

deposition.” This is something else that is allowed before trial. You get to have the other side come into your office and ask them questions about what they know. Usually, when a complaint is filed, the bottom feeder attaches a document signed by some “account executive” or somebody, saying that s/he is familiar with the account and that the defendant owes that money. Well, I want to talk to this person and find out exactly what s/he knows. Of course, this person probably works at corporate HQ in North Dakota or something. Flying out to Ohio to testify about a \$1000 debt is most likely not worth it. I just served one of these notices for the first time and am waiting to see if they actually show up. If not, there is a good chance that we win. I’m really curious to see what happens.

I haven’t had one of these go to trial yet, but I’m sure one of these that I have now will in the near future. Stick it to the bottom feeders.

Oh yeah, I just got married as well. Life is good.

storguso@alumni.law.upenn.edu



The horrible tragedies caused by Katrina, and the US government’s buffoonery and down right evil agenda, also extend to the archiving world. Sound, film, and document collections in libraries and private collections were devastated or will be devastated due to flooding, wind, and lack of electricity. If you’ve read my previous columns you’ll know that some of the worst damage that can occur to a media collection is water and humidity. The mold is and will get out of control and the clean up area and scale is so huge it is likely things will be purposely destroyed in order to prevent human illness. Disaster recovery teams were not allowed into New Orleans in a timely fashion to save things (or people!) while they still had a chance. Also, the money it will cost to clean up collections will be much more than institutions can afford, let alone punk rockers. Read Ethan Clark’s guest column in this issue to find out about how the indie and underground kids are dealing with the disaster.

My notions as an archivist and an activist conflict in regards to war and disaster. When the museums and archives were being looted in Iraq I felt a little disturbed when my film archivist listserv posted many comments about how horrid and deplorable it was. Yes it is bad form to loot your museum of thousand year old pieces of your past. Yes I’m sure there were some dumb fucks doing it because they were “clever” opportunistic businessmen not giving a damn about their cultural heritage. But when it comes down to it, these people had bombs dropping on them! A foreign country is terrorizing them. Living conditions are abysmal—can you really fault someone for being that desperate? When it comes down to your family’s life or a 200 B.C. broken water jug what would you choose? I believe that keeping our museums and archives intact and safe during war and disaster is a really important thing and when I say “our” I mean that these institutions and their collections belong to ALL of us on this damn planet.

However I am very cautious about placing blame and talking about “saving collections” when there are so many PEOPLE who need help. So keep that in mind when reading this column—behind my talk about records and video tape is the knowledge that capitalism is evil and needs to be dealt with much more than wet CDs...

Some people will say, “You got damaged items? Throw them away and get new ones on Ebay.” This is completely ridiculous. I don’t even have to tell you why. Below are some things you can do if your collection has been through some hard times with water (don’t forget that if a fire occurs it is usually the sprinkler system that causes the most damage).

**Records:** If your records have come in contact with water, even for a short period of time, you’ll have to separate all the pieces: record, sleeve, innards, cardboard cover. Dry the record with a soft cloth. If surfaces are powdery do not try and take this off (unless it grows or is thread like—then it’s mold) as it is leached out plasticizer which if left on the surface will protect the disc. Watch out for loose labels. They can easily unattach and end up sticking to the vinyl itself. Air dry your paper items. If the inner sleeve is plastic you’ll probably have to throw it away as it might not dry properly or the wetness might cause the chemical elements to change—possibly damaging your record in time. If your sleeve is paper it’s possible to keep using it—depending on the shrinkage. Warping and shrinking is also the major problem of the cardboard cover. You can dry it but it won’t ever be the same. You might find it is so damaged you can’t get your record into it. If you want to keep the cover you could store it separately, or, if you don’t have the space you might cut it and glue it to a lame garage sale cover. Acetate lacquer discs should be cleaned just before being copied.

**Cassette and Video Tapes:** These are really difficult to deal with because of the housing and the different compositions. Ferric Oxide tapes (ie. VHS and old audio) can stand in clean water for a while without being damaged. Metal Particle (ie. Video 8) and Metal Evaporated (ie. Hi 8mm) can not. If a Ferric Oxide tape is wet it is better to immerse in water until you can deal with it in a low humidity, cool environment. No air circulation will prevent mold growing. When you are ready to deal with your media you’ll first have to rinse the tapes in distilled water—available at most grocery stores. Remove the magnetic tape from the cassette housing with a small screwdriver and air dry carefully. Get a fan. If the flooded tapes dry before you get to them, don’t bother rinsing. Mostly likely the dry remnants are not immediately dangerous. Copy tapes as soon as possible and hope for the best.

**Paper:** Paper is the most susceptible to damage by water. All of us have experienced this in some form or other. If wet on edge paper can be dried face-up on a paper surface and then stacked under weights to flatten. Uncoated paper books (most fiction) should be dried standing up. Put paper towel between pages to soak up water. Have good air circulation, but do not stand books in strong air flow. It will take several weeks to dry a book this way. Be aware paper items will NEVER be the same. They are also likely to disintegrate far quicker than you expect. Photocopy or scan items once dry.



**CDs and DVDs:** Depending on the quality of the disc you may find it recoverable or a total loss. If you can't deal with them right away it will be safe to soak them in clean water in the refrigerator for a couple weeks. Discs with adhesive labels are more likely to become damaged and unplayable.

**Film:** Rinse with distilled water, dry carefully. Can be immersed in cool water until dealt with.

In all cases it is really important to deal with disaster items as soon as possible. Most floodwater will be contaminated. Sewage, chlorine, salt, and sugar all do damage to your media so rinsing with clean, distilled water should be done soon as possible. Mold (it's all about the mold) and insect/vermin infestations can happen very quickly. Both have a negative effect on your collection as well as your health. Get the items out of an area that is still problematic. Use a fan for quicker drying and ALWAYS use distilled water for cleaning as tap water has chlorine and minerals in it. Never use heat to dry—you will do more damage than good.

These tips may or may not work for you. Always assume your item will have a short life and copy it immediately. If you have some items that are really special and you want to pay to have them restored there are good resources out there. Most of my information for this column I got from three sources: [specsbro.com](http://specsbro.com), [amianet.com](http://amianet.com), [listserv.loc.gov/listarch/arselist.html](mailto:listserv.loc.gov/listarch/arselist.html). These are also sources for companies who can help you deal with your flooded collection. Good luck folks!



Hey, for anyone who cares, I recently relocated to Austin, Texas, after graduating from college—so please see the end of this column for my new address. As far as places that aren't New York go, Austin is firmly in the "okay" category: rent is fucking cheap, the food is good, and there is a decent punk scene. However, not being in school is still weird for me, and while working a full time job allows me to buy all the expensive Kinks reissue LPs that are coming out, it doesn't really allow me the chance to listen to them.

I always would like to prevent my column from being some kind of record-collector screed, so the theme for this issue is current, affordable, and mandatory hardcore records. I know that *HeartattaCk* does reviews and whatnot, but for whatever reason, a lot of the records which I feel are really on the cutting-edge either don't get reviewed or are reviewed somewhat confusedly in the pages of this 'zine. While I appreciate that the reviews treat everything democratically, and that a classic like *Money Is Not My Currency* gets the same amount of space as the latest *Disrespect 7"*, punk is often so specialized that a reviewer of the White Cross CD could conceivably miss the 5 minutes of the 70-minute CD which comprise their classic (and atypical of the rest of their music) debut EP, and never know that anything was amiss—whereas another reviewer could ignore the entire rest of

the CD and recommend it solely on the basis of those eight songs. Sorry for such a tedious example, but really so much record-buying is based on such minutiae that objective listening often will not convey. Anyways, before I move on to these crucial recent releases, let me state a major pet peeve of mine: when bands are named some ridiculous Finnish name like Työopenaa Kēsilaapä and I see their record and think, "Awesome! Finnish!" and then it just means, like, "crying on your shoulder" or something wussy, instead of "raped by the state" or something. Argh. This has only happened a couple of times but it really bothered me (obviously).

—Ataque Frontal - EP

Okay, this isn't a new record, but you probably don't have the OG, and Bob Suren from Burrito Records/Sound Idea has decided to kindly reissue it, and hopefully I'll see some kids sporting Ataque Frontal back-designs on their jackets this fall. They sound like a heavier Wretched, but still totally out of control and non-musical. Although the recording is far from pristine, it doesn't take much to pack a bigger wallop than Wretched's early material. And that is a huge recommendation from me, so take it for that.

—Look Back And Laugh - *By The Pound* LP

This band also has out a split with Dropdead, and another full-length on Lengua Armada, but this is obviously their best work. They have honed some of their more chaotic moments into recognizable and forceful songs, which come across all the more strongly because the bassist and drummer are ridiculously talented and aggressive. Unfortunately, this record lacks the "anthemic" qualities of much great hardcore, largely because the vocals and lyrics are not memorable, and the hooks could do with being less brutal and subtle. However, this record earns a place on the shelf with your Balance Of Terror and Deathreap records, as totally vicious hardcore that keeps alive the spirit of '80s bands like Antidote, Gang Green, and Poison Idea.

—Selfish - *Cause Pain* LP

Simply one of my favorite bands, Selfish bears little resemblance to their '90s incarnation as a crust band who did splits with Disclose and Doom—they have since perfected the Japanese style of hardcore popularized by Tetsu Arrey, Crude, Forward, etc. Last time I saw this band, half of the guys were totally drugged-out, sandals-wearing, Banana Republic-looking hippies, and the other guys looked like white supremacists. Somehow it all works out, and this is intricate (Iron Maiden comes to mind, and I actually have Iron Maiden records, so when I say Iron Maiden I mean Iron Maiden, and not just "metal" or whatever in general), catchy, really high-charged Japanese hardcore which is delivered completely without irony or any admission that the band is from the whitest (in every sense) country in the world. Every song could be a mix tape hit, although "I Wanna Feel Some" is the stand-out track, with its crazy backing vocals. Highest possible recommendation.

—Regulations - LP

So I thought E.T.A. were really good, and they broke up just when they were at their peak, and then a year or so went by and 3/4 of E.T.A. put out the first Regulations EP on then-

grind/crust label Putrid Filth Conspiracy. Although it garnered comparisons to Minor Threat and the best of "Killed by Death" (the genre which is not a style) punk, I thought their first record and its follow up, *Destroy*, were contrived and forgettable. And while I think this newest record also has a tendency to go in one ear and out the other, it is a pretty good time while it is playing—the song writing is convincing, although I wish the lyrics were better and less trite. The best part is that you never feel pandered to, or that the band is being more clever than they should; it's totally punk and genuinely rockin'.

—Bombenalarm - *Buried Alive* LP

Well, the best German release of the year is clearly the Burial LP, but Bombenalarm run a close second, and I was really surprised how good this record is. I mean, their 7" was good, but they really display such vision (I know, lame, lame) on this album—they have grown so much in just two releases. The first time I heard this record, I thought, "Damn, the vocals sound just like Crow!" but now I hear more of an Inpsy vibe going on in the music, along with a bunch of other stuff. In a way, although they are less over-the-top than Burial, Bombenalarm is as just as much of a trip in terms of just being a *summary* of good current hardcore. Like Ratos De Porao in the day, these guys clearly have been following international hardcore and really deliver a statement on it that maybe no American, Japanese, or Swedish band could do convincingly. And they do all this without ever being "all over the place," and consistently catchy and affecting songs, especially when it gets to "For Those Who Won't Forget:" you're moshing. Maybe this isn't a classic band like Ratos De Porao, or even Burial and Skitkids, but in terms of pure chewing satisfaction, it gets a top recommendation from me. And for readers of this publication, this band features ex-members of Arsen.

—DSB - *Substitute* CD

Supposedly, Partners In Crime is going to issue this on vinyl, but we'll see. Meanwhile, this CD is one of the best albums to come out in years. I might even like it better than the *Wings Continue To Strive* LP. Some people will say, it's not an "album" because it is just demo tracks re-recorded, but isn't that what most albums are? Under that definition, *Damaged* would not be an album, either. Anyways, I can say that with the exception of maybe Tragedy's *Vengeance*, Dag Nasty's *Can I Say*, and Bastard's *Wind Of Pain*, this is the best recording a hardcore band has ever had: the bass sound is like a fucking lawnmower! This was a surprise after the two weirdly-recorded 7"s, *Wait Tremblingly* and *Battle Into The Invisible Zone*, and makes me wish they would have re-recorded ALL of their stuff. Unfortunately, DSB has lost their singer and bassist, and although they are continuing as a band, I am skeptical. Kazu's vocals were so harsh and catchy, and of course his onstage manner was pure excitement. Anyways, this album serves as a "greatest hits" of their demos, as well as some new songs, each one a raging beast that really floors all in its path. This is one of the best hardcore releases of the decade, and if you have never seen or heard DSB, also a great place to start.

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Okay, so if you live anywhere near



Austin and you are reading this, get in touch because I hate my job and I don't really know what to do with my time. Misfitsfan@gmail.com

## Chandler Briggs

### Theory & Action

Do you ever get that feeling of utter hopelessness, in which you just sigh that long sigh and swallow that sharp swallow (even though its wet it feels really dry?). The kind of utter hopelessness in which yer arms just fall limp at yer sides and, while still standing, need to sit down and just soak in everything and at the same time just wring out yer brain of all feelings and visions of complete world collapse like a soaking wet towel? I get that sometimes. It often happens when I find myself attempting to approach action, praxis if you will. Theory and action, the dualistic love-hate relationship I have only just begun to realise.

You see, as a fairly privileged college student, I find myself able to slide into a comfy position of an academic radical. You know, the ones peeing their pants over new anarchist/feminist/marxist books and 'zines, licking their lips when given the opportunity to read more revolution theory. Oh god, yes, revolution! It's here, it's coming! It's just around the corner, can you hear it? It often feels so real, doesn't it? The pages turn and turn and my mind fills up with seemingly useful knowledge. The picture seems so bright, when wrapped up in words. It all makes sense. It all comes together. Among the endless -isms something clicks, like you've just solved a rubrics cube of revolution.

So theory is great, isn't it? I mean, without it, what the hell are we doing here and why are we going where we are going? It's absolutely necessary for me. I know I'd go nuts without it. It puts words to all those feeling I had, growing up. I mean, Anti-Flag is great and all with their "You gotta die for your government!" battle cry (1) and everything, but yelling along mediocre pseudo-political pop punk isn't going to solve the world's problems. Politics really isn't a skin deep (read: fashion deep) issue, but going any further sure isn't easy.

It happens with music, we all know this. Maybe the theory isn't as complex and thorough, but its still theory. Some just sounds better than others.(2) And some may argue that "yeah we practice our theory, too!" and I don't doubt for a second that many people do. I see it, I hear about it, and these people are my heroes. But is doing the music enough? Seein' Red tells us recently that "we must do more than just music." Meaning, is just being DIY enough? Don't get me wrong—I'm all for DIY ethics: food, touring, record releasing, transportation... you name it. But too often, this is where the line gets drawn and the crowd stays. If there is even a crowd to begin with... either way, it's problematic.

Before I go any further I'd like to admit that I stand behind this line as well, too often. Maybe that's why I'm writing this, to tell myself, to push myself further. Sometimes I feel guilty for not doing enough, for being selfish in my

interests, say... of record collecting.(3) But hopefully in the process of writing these words, some others will actually read the column section and might get a few crazy ideas of their own. I do hope that this community isn't as short-sighted as it seems sometimes, and that we can do "more than just music."

Want to know why? I'll give you a recent example. This past summer, two close friends of mine were raped. Both were raped by people they knew (in one case, it was an ex-boyfriend). Both cases happened within a month of each other. And in both instances, the individuals are connected to or involved in the punk community. How's that for unacceptable? And who knows how many more survivors remained silent, because frankly—who's going to believe them? Who's going to support them? All the punks who whisper to each other when there's a 'chick' in the band?(4) All the punks who attempt to "get some pussy" any chance they can get?

And so...we still have a lot of work to do. Just music isn't cutting it. Just theory isn't cutting it. Action clearly needs to be taken. But now we want clarification, definitions, direction. What exactly constitutes 'action' and what action exactly needs doing? As I've stated before—my intention is certainly not to disregard or downplay the amazing effects DIY has had on my life and others. Certainly, it's a step in a positive direction: not eating meat, growing a garden, riding bikes, not paying \$18.99 for a new CD. I'll be one of the first to say that these things are extremely important.(5) But I think just as important to show that it's not enough to be putting out records, silk-screening, touring, and playing music. DIY has its downfalls and limits, and ignoring them is short-sighted and will only lead to disappointment later.

But action is certainly not easy, and well, it's pretty damn scary. Often, when approaching this concept of action, of praxis, of putting theory into practice, I get that overwhelming feeling of helplessness we all know too well (and mentioned earlier). But I try to remember that is certainly not hopeless. When I get that feeling where I sigh that sigh and swallow that swallow, I try to do the opposite, breathe in deep, relax and clear my head of all the negative thoughts I've been conditioned to put in front of everything else. I think about all the amazing things that have been done and all the amazing things that will be done.

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So what else can we conspire about? An update on my travels, perhaps?

—Given the opportunity to travel and study at the same time, I said 'sure' without really considering the deep colonial implications in such an action and currently I find myself in South Africa doing a semester at a university in Durban, working on my Environmental Studies major. I am doing a research project on a local NGO called The Valley Trust. They've been around for over 50 years, working at addressing the connection of malnutrition and health problems. This organization puts my faith behind the theory-based action. For instance, they run courses in sustainable organic agriculture for the rural poor of nearby Valley of a Thousand Hills in a self-reliant, participatory manner, aiming to bridge the

gaps between poverty and hunger, family support and the HIV/AIDS stigma, and nutrition and health. It's extremely inspiring to see a successful organization like The Valley Trust putting action into theory, so I figured it was purposeful to include some info on them here. You can reach them by visiting [thevalleytrust.org.za](http://thevalleytrust.org.za) or writing to them at PO Box 33/Botha's Hill/3660 South Africa.

—The other day I saw a lecture on the UKZN campus from the US-based researcher Jeffery Smith. His book is called *Seeds Of Deception*, which talks primarily about the horrific history and even scarier outlook of genetically modified foods and the biotech industry. In his lecture, Smith discussed problems with both dairy and grain/produce, highlighting the corruptive and manipulative behavior of biotech corporations (are you surprised?), combined with the mass media's compliance and the unknown effects of different genetically modified products. Now, I had heard most of these facts before, regarding the high levels of hormones in milk and the use of over-pasteurization to cover it up. I've heard of Monsanto's attempts to sue small farmers for "stealing" patented GM seeds that somehow magically fly in the wind into adjacent non-GM fields. I've heard the story of Fox News firing two award-winning news journalists for refusing to comply with Monsanto's threats of revealing problems with GM foods.(6) I've seen speakers and read stories about these issues, and I am fully in support of organic and sustainable agricultural practices. But... one issue that doesn't seem to be addressed often enough, if ever, is that of little diversity within the anti-GM movement. One might think, even in South Africa, that there might be more than a handful of people of color in attendance—but the majority of those in attendance were white. And of course, we see this in the states as well. I had a discussion with Jose, a fellow international student and friend (he studies Development Theory) who also saw this lecture, where he brought up some important points that I found myself mulling over during the talk, but too afraid to be a troublemaker and bring up during Q & A. There might be enough food to feed everyone on the planet, but clearly not everyone is getting fed; so if a person's first instinct is to survive and therefore eat, some people just might rather; secondly, if we're talking about being consumers here (i.e. existing within the capitalist society) then we have race and class issues that are of dire importance to critically review. Many people do not have the excess income in order to purchase organic foods, which tend to be more expensive.(7) And many people don't have the privilege of organic farmer's markets in their areas, either. So as we examine these points, a sort of dualist disagreement appears: feeding people by using GM or supporting organics while some people still starve. Don't believe the hype!! This is a classic model of binary opposition that serves as an obstacle for many movements (consider feminist and anti-racist clashes for the past 3 and a half decades, for instance). I do believe that there are ways in which the interests of both 'sides' can be mediated. First of all, see above paragraph on The Valley Trust for a good example of combining developmental work with a sustainable organic



agriculture basis. We need dialogue to occur in these sorts of situations, rather than the typical disregarding of each other's points. As I've heard several people say before, we have similar objectives—it's the process we disagree upon. This topic needs to be discussed further, so I hope to come back to it again.

—Adjusting to the left side of the road was not that difficult, however, dealing with the brand new concept of 'hills' was quite interesting. Seeing as how I'm used to the flat-landed goodness that is Goleta, dropping in on a concrete playground environment not unlike San Francisco was a bit of a wake up call. "Oh come on, it can't be that hard" right? Well, let me tell you... while now we've managed to find out the less-hill-intensive routes in town, our first experiences exploring the very urban and polluted city of Durban (8) were met with huge hills and a noteworthy level of fear. You see, arriving in South Africa was quite obscured by the fact that we were here on University Business. We are here to learn, right? (Eat up some theory?) Orientation was sort of mandatory (9) but I figured we would gain something from going. What we did gain was hearty portion of fear. That's right, fear for our lives. The kind of fear that forces you to stay home and cry in the corner of yer room hoping for oblivion to JUST FUCKING COME ALREADY SO I DON'T HAVE TO BEAR THIS IMMENSE PAIN AND FEAR!!!! Okay, I'm overdoing it, but merely to drive a point home. We were scared, honestly. I thought that walking around would somehow inevitably lead to a robbery, stabbing, and ultimately, my death. Why? Well, you should have heard the stories.

the warnings... after all, one international student from Norway, on his third day in South Africa, had his wallet and brand new cell phone stolen at knifepoint in broad daylight! Sure, there is reason to be careful, but scared for our lives? Come on, we're not about to turn into hermits. And so we've bravely ventured out, into town to purchase the necessities: cookware, blankets, pillows, food. We've gone into the dodgy (10) are of town to the bike shop, purchased our toys and ridden them both during and into the sunset. My point is this: the fear is there, but a lot of it's fabricated, excess. Now, some may say that we're being naïve, that just because we aren't being attacked doesn't mean that we're in constant danger. But just like cities the United States, there are areas in town where you just don't go at night. So maybe we cannot walk around downtown, wearing flashy jewellery and chattin' it up on our cellies. Oh well.

—Seeing as the semester will be ending fairly soon, we've been planning a bike trip from Port Elizabeth to Cape Town (about a 2 week moderate ride). I'm quite excited and I'll be sure to report in the next issue on that and other exciting travel notes. If you'd like to know more about my trip, constructive criticism or advice to offer, questions to ask, please feel free to write me. Thanks for reading, if you got this far. Please do write for whatever reason, because I'm moving back into the house and could use new penpals. Music that has been in my ears this week: Ralph's emo mix tape, Jane's denim-sleeved mix tape, Mark's Ghost Mice/Defiance Ohio mix tape, Reindeer/Tiger Team, and 1985. Lastly, listen to *Horses In The Sky* by Thee Silver Mt. Zion etc. They offer sweet tunes and healing words: "When

the world is sick, can't no one be well; but I dreamt we was all beautiful and strong." Take care and stay punk.

Xoxo—Chandler Briggs  
6668 Pasado Rd. Unit B/Goleta, CA 93117;  
antimatterpress@gmail.com

Footnotes:

- 1) Don't think I'm not serious with the phrase, "battle cry." I saw this band and it was definitely a battle cry. A hilarious one, yes, but a battle cry nonetheless.
- 2) Take, for example: Reno's Disconnect, who screams "Revolution!!!!!" before laying out some sweet pop punk licks of danceable goodness. While I love this song, it does not accomplish much—here's the important part—despite it being recorded, released, and toured in true DIY fashion. Read on for more on this.
- 3) You may have heard people argue the similarities between record geeking and sports geeking; alas, I sometimes agree.
- 4) Tell me you haven't heard this before: "Hey, there's a chick in the band." "Yeah bro, she's hot too." Give me a fucking break.
- 5) I'll take this opportunity for some promotion: check out antimatterpress.tk for more information on a Men Against Rape Benefit Compilation CD/LP & 'zine. Contributions are needed!
- 6) Check out the film/book, *The Corporation*, for a story on this.
- 7) I could go into an analysis of subsidies, but I won't here. Check out stuff from Wendell Berry.
- 8) Yes, I'm spoiled by the beach, I'll be the first to admit that; but I've been in big cities before... the pollution, cars, traffic... it's all the same. I would complain just the same in Los Angeles.
- 9) I say "sort of mandatory" because, well, a few students skipped out on the days events, which, turned out to be quite boring and possible a hindrance on our trip.
- 10) I had to include some South African slang, so this means "sketchy" or "bad."

### Part III: White Counterculture's Role In Cultural Theft And Appropriation

Here are recaps of Parts I & II. Part I (HaC #44) questioned why counterculture whites get upset over claims of their "culture" supposedly being stolen when they themselves have no problem stealing from other cultures. Examples of theft by white punks included the Mohawk hairstyle (stolen from Mohicans), rock and ska music (from Blacks), the term "rudeboy" (also from Blacks), the Hare Krishna trend (from Hindus), the chain wallet (from Latinos who wore zoot suits), and also how bands and 'zines use tokenized images of dead POC to sell units.

Part II (HaC #45) discussed methods people around the world take to defend their cultures and then compared it to privileged white punks who don't have to defend themselves. It was also asked why anti-corporate activists in the scene never used their skills or experience to defend hardcore if punk was truly being stolen.

In this column, I'm going to elaborate on Part II by discussing how hardcore was forced to deal with neo-Nazis.

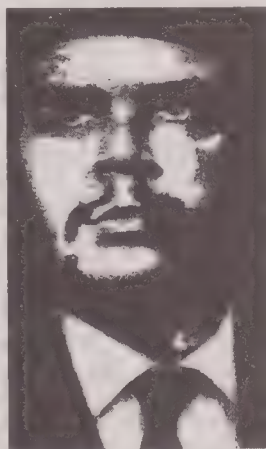
One of the first 'zines I ever read was 10 years ago when I first got deeper into punk. It was the *Maximum RocknRoll* "Major Labels" reprint, and in it MRR's editor compared corporate music to infiltration of the scene by neo-Nazis. This line was printed in the intro: "There can be no middle ground or gray area when you're under attack by forces alien to the fundamental principles of a community or society." The concept of being "attacked" is used in this intro repeatedly. I wholeheartedly agree that corporate behavior towards people should be compared to Nazism. Dumping toxic waste into drinking water which slowly kills people is like genocide. And using mercenaries to beat workers who want to unionize is comparable to a police state. But over the last 10 years I've heard a handful of punk friends and numerous scene veterans make unjustifiable analogies to fighting Nazis and other human rights abuses even though they never actually performed any acts of heroism nor did they take any militant steps to stop these "attacks." I also noticed a pattern: the more privileged the person, whether economically well off or leading an enjoyable life with free time to pursue their interests, the more likely they'd portray themselves as someone being conspired against or part of a persecuted minority group. Anti-racists, which included punks, dealt with neo-Nazis in an admirable, courageous way. The following is a list of comparisons of how Nazis were confronted versus how corporate bands go unchallenged by DIY punks:

1) If Nazis came to shows punks threw them out of the venue. Taking it a step further they also researched & located where Nazis lived/hung out at, fighting them in their homes or in public. Anti-racists also embarrassed their enemy by informing communities of white supremacists living in their midst. Some threw bricks into their windows, slashed their car tires, or physically beat

them. If major label band members come to DIY shows they'll get booted out of a venue but that's as far it goes. DIY punks will not locate the band's home, carry out any sort of property damage, or protest them *outside of the scene*. And instead of embarrassing their enemy by informing the public they have the luxury to keep it a secret from people outside of hardcore.

2) When Nazi bands booked shows anti-racists contacted the venue owner to get the event cancelled. If this didn't work they'd then go to the show to stop fans from entering which ended up in fights. Usually cops came and folks went to jail. When major label bands play anti-mainstream punks

will be somewhere safe away from the corporate show. No DIY punks will lock arms in front of an entrance to prevent fans from entering a concert. No locating the band's hotel room, no tour bus tire slashing, and *definitely* no one going to jail from protecting their hardcore "culture." Chances are DIY punks will be having fun in comfort at a local show or somewhere else that's



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safe. Whatever it is they're doing, they definitely aren't confronting corporate bands the same way anti-racists courageously confronted Nazi bands.

3) When Screwdriver albums appeared in record bins anti-racists asked shop owners to immediately end selling hate music. If the owners refused boycotts and pressure were placed until owners caved in. Many of these stores were vandalized. Plenty of stores carry major label hardcore bands and Hot Topic is everywhere. Years ago I read an article about selling rebellion to youth written by a counterculture white. After mentioning how capitalism is repressive he concluded his piece by describing himself sitting in front of Hot Topic *watching* people. No confronting, no passing out flyers to uneducated consumers, no demands for an end of the sale of offensive items. Nope, he just sat on his privileged white ass, not in struggle, just looking. Does this sound like someone who's living under the oppressive boot of capitalism? Does this describe the urgent response of someone whose culture is being "stolen?" Someone who instead of worrying about how to put food on the table or how to keep his culture intact instead has so much free time on his hands that he can chill at the mall, observe people shop, and never intervene? Sitting and watching, coincidentally is the same thing DIY punks who keep up with MTV are doing. If Hot Topic was selling shirts that read "WHITE POWER" or MTV broadcasted videos of people being gassed in camps *could people afford to be just be sitting and watching?* Would anti-racists have the luxury to respond by simply telling people that the answer is to simply live an ethical DIY consumerist lifestyle the same way privileged DIY advocates do? I'm sure we'd all agree everyone would be doing a lot more than that and that there would be mass confrontation involved.

4) When a home gets vandalized with hate symbols or when mail is received threatening someone's life authorities are contacted. What starts out as a threat may turn into someone being hurt. Victims may take matters into their own hands, start neighborhood watches, seek out allies outside their community, or purchase weapons. Corporate music labels do threaten people. People who've downloaded from Kazaa are being sued and corporations bully people into selling their homes or businesses. But DIY punks are NOT threatened. When a DIY band is asked to sign onto a major or an indie label owner chooses to sell their company to a corporation they don't sign the contract with a gun to their head, they *choose* to sign. On a regular basis DIY 'zines receive correspondence from major labels asking if they can advertise in their pages. Instead of contacting the authorities, a lawyer, a defense group, supporters outside of the scene, or even a gun shop, DIY punks simply either reply with "not interested" or they throw out the fax/letter or delete the email. When I did a 'zine in the late '90s I was mailed flyers promoting a corporate concert booking company. I remember the picture on the flyer, too, a green alien head with a Dr. Seuss hat (which was the trend at the time for some weird reason). I threw it in the recycling bin and my safety was never compromised because of me ignoring this company. Unlike the victims of Nazis and corporate bullies, DIY punks have the option of ignoring major labels and don't have to worry about consequences. I mentioned

the issue of privilege—DIY participants will never have to sleep with one eye open or watch their back for major label goons out to kick their asses the same way persecuted victims of Nazi beatings do. Even the fact that punks watch MTV shows how they have choices and luxuries; they *choose* to pay for cable TV and *choose* to spend their free time watching mainstream videos\*. They can carry on with what they're doing with no danger to their standard of life or well being. If Nazi videos were being shown on mainstream TV people would definitely feel their safety being threatened and people would mobilize immediately. Going back to the quote listed in the "Major Label" issue that said hardcore was under attack; the response to this Nazi-like "attack" seems to consist of nothing more than playing in bands, touring the country, booking shows, starting up distros and labels, and buying/selling DIY merchandise. That's completely fine if the objective is to build up a recreational music scene or to create an alternative to corporate dominated music. But when you have people claiming the scene is under an assault by forces akin to attacks by Nazis and people casually comparing DIY activities to fighting rape, police brutality, and war then the solution of building a DIY music scene seems really odd. In addition, privileged white punks who are vocal about claiming how hardcore is being "attacked" and "raped" turn around and say it all needs to be kept *secret* from people outside of hardcore for fear of exposing DIY music. Ask anyone who has personally fought Nazis/corporations and they'll tell you that keeping an attack on our safety and well being a secret from the general public is definitely not the proper way to successfully defend people/cultures. It's EXTREMELY DISRESPECTFUL for someone in a position of privilege who has never endured *real* hardship or put their life on the line to try and compare themselves to anti-racist/anti-corporate heroes and victims of Nazi/corporate attacks. I'm surprised that anti-racists/anti-corporate activists in the scene who've been bruised and jailed don't criticize privileged punks for their arrogance in making these comparisons.

Part III of this column will start off with positive feedback and then address arguments that people used to dispute Parts I & II. The common theme amongst all counter-arguments was that it's okay for whites to "share/borrow" from people of color. But none of these people wanted to criticize the white punks who refuse to share hardcore. That's a double standard. It's okay to take from an established culture that has been around for a long time. But it's not okay to borrow from hardcore, even though it's music/fashion is mostly based on POC culture, punk isn't an established culture but rather a music scene, and you have the choice to participate or drop out when you get bored, as opposed to being born into it like all other cultures.

#### Positive Feedback:

The majority of mail I received from white punks was positive. Most said they agreed that there's a double standard and that theft occurring in hardcore was wrong; it was just that no one ever brought the subject to their attention or talked about racism in this context. That's probably because all the dominant voices in punk

are from white guys who think because they lead a DIY lifestyle they're exempt from any criticism that's directed at mainstream white America.

The following is one such positive e-mail I got from dan75169@juno.com:

"I was reading your article in an issue of HaC (#45) about the white hardcore kids claiming to be victims of the mainstream. I really, really enjoyed what you said in that article. Especially how you talked about how punk stole from other cultures. Ya know, that's one reason I never got a mohawk myself, I always wondered, where did the idea come from (I mean, I knew it came from one of the indian tribes) but why did the punk scene CHOOSE that particular style. I never was really able to find out, maybe this is my cue to go research about the Mohicans. But since I never found out, I never got one.

"Ya know, every once in awhile, one of *Fear Factor's* contestants will be a "freak," ya know, not an all American kinda person. And it would make me roll my eyes, cos some would have mohawks, but ya could tell from what else they were wearing probably didn't listen to oi/street punk, etc. But after reading your article I've come to humble myself a bit, cos that guy is no more guilty than things I have done, and other "punks" or other hardcore kids have done by like you said, taking from other cultures using it for something fashionable.

"As far as mainstream hardcore goes, meh it really doesn't bother me, I mean, in a sense it does, because for one I live in a small town, and if you don't dress all preppy or like a cowboy, they think you listen to Marilyn Manson or something. Like, you can walk down the street, wearing a GBH shirt or Discharge shirt, tight pants, military boots, dyed hair the whole shebang, and a local around here would probably ask or tell ya something "hey man I bet you are a big Limp Bizkit fan" or "you look like a rock star" blah blah, something stupid ya know. And I don't wanna be pegged as someone who likes mainstream hardcore, cos it's not what I like. And if I feel that passionate about that, I can only imagine what the other cultures think of other people taking sacred things to them and putting it on the market (ie. like the Buddha on a toilet you mentioned in your article).

"But don't get me wrong, I'm not a "more punk than thou" kinda guy, I'm not "anti fashion," yeah I wear things to let people know I really like DIY punk. I'm not really out there with my appearance, but someone can take a look and tell that I'm not a church going all-American guy neither. And I always try to keep and open mind and be humble about other people's beliefs and cultures. And although certain things may get on my nerves (like all these people getting Asian tattoos or people getting mohawks not even listening to anything close to punk) I surely don't (well, try) to judge them and get bent outta shape, cos I know I'm not perfect, and like you pointed out, that I identify with a subculture that is notorious for taking things from other cultures and making it fashionable. My main ethic is just to treat people with much respect as I can. And to have fun being in a DIY scene. And yeah, something else ya said, I never felt victimized, cos I'm a white male, and therefore never experienced any real bigotry, but that won't stop me from trying to help an unfair situation.



"Well, this is just a little feedback, I enjoyed your article, so feel free to write back. Later, Daniel"

#### *Counter-Arguments And My Response:*

##### *1) You're racist against white punks.*

Never mind that I've never hurt a white (with the exception of the one punk for making jokes about fucking an Asian female friend of mine while calling her eyes "chinky"). Or that I have zero power to stop a white person from getting a job, a home, an education, a bus seat, a meal, etc. Last time I checked scenes all over North America were doing okay with plenty of white boys running the show (both literally and figuratively). If indeed caucasians feel they're victims of racism then by all means start a Civil Rights movement the same way victims of segregation did in the '60s. Stop wasting your time complaining and let's see all the oppressed whites organize a mass movement. Do sit-ins, march on DC, take over federal buildings with a list of demands, and organize large scale boycotts. No one's actually going to do this for obvious reasons.

*2) I talked to my friend about theft in punk. He said mohawks were used because the Indian system was admired. Say you get a mohawk, and you do it because you actually admired the tribe. As long as you can explain why you did it, I think it doesn't cheapen that culture.*

This is actually a good subject because it's similar to the issue of Native American sports mascots. This person's friend uses the word "admire" to justify having mohawks. When white sports fans say it's okay to use a white man dressed up in feathers they always say it "honors" Native Americans. Both sides are using the same argument without consulting the indigenous to see if they find it offensive. How is having a white person dress up like a Native American any different from white people putting on Black-face (see Spike Lee's *Bamboozled* for more info) and performing minstrel shows? Whites impersonating POC is mockery and turns an ethnic group into a caricature for white personal gain. The white doing the imitation may not think s/he is being offensive. But that doesn't change the fact that the ethnic group observing the white imitator finds it offensive. The whites playing the warrior sports mascot or the white mohawk punks never endured 500+ years of ethnic cleansing, don't live next door to tens of thousands of tons of highly radioactive waste, were never brainwashed to hate their ancestors or to view their ancient culture as inferior, and will probably never hear about their great grandmother being raped by a US Army soldier\*\*. If whites sincerely want to honor Native Americans why don't they tell folks about Columbus wiping out 1 million Arawaks or how the devil on the \$20 bill said the same things about Native Americans that Hitler said when talking about Jews? Why don't those punks with extra money to spare donate that to an indigenous or environmental justice charity? Isn't it more beneficial to educate people in their community (community meaning *all whites*, not just the hardcore ones) about racism? In fact here's an example of a white punk who educated racists on this subject. Matt Whitson in Birmingham, AL called up a right wing talk show host to debate the issue of sports mascots. The

radio host claimed that mascots were honoring Native Americans. Matt's position was that naming a team the Redskins was equivalent to naming a team "The Jigaboos." Here we have a privileged white punk who, instead of wasting his time watching *Total Request Live* or portraying himself as a victim because he participates in DIY, used his free time to debate and educate ignorant whites. If you want to truly honor Native Americans this example is one way to do it. I can't think of any punk band whose mohawked singer told their fans to donate money to Native causes as opposed to spending it on their band's records and clothing.

People who think whites imitating POC shows admiration should ask themselves: How does changing your hairstyle help end the problems faced by indigenous peoples? How does acting like you're from the ghetto reverse the economic legacy of Jim Crow segregation? How does calling yourself a rudeboy/girl help out the people living next to garbage dumps in Jamaica? How does carrying *The Gita* in your backpack help out the family of the South Asian who was dragged out of his store and then brutally murdered after 9/11 by some redneck? *How does imitating another culture help alleviate the problems faced by the culture you are mimicking?* It doesn't help the people who're suffering but it does appeal to white vanity. That sounds pretty damn selfish. Connecting this to the sports industry, it's not like the hundreds of millions of dollars that are being made on sales from the NCAA, the NFL, the MLB, and the NHL are being funneled back into schools or health care, two things lacking on reservations. When baseball fans do the tomahawk chop at a Braves game do they think indigenous people are jumping up and down in excitement thinking to themselves how great it is whites are imitating an axe chop? And do punks think Native Americans around the country are flattered because they copied a tribe's hair? What about the fact that alcoholism is the biggest problem facing indigenous communities, and yet many political punks glorify getting drunk and passing out? Do punks believe Native Americans look at this as a compliment to them which proves admiration? Whites who're sincere in showing admiration for indigenous rebellion should stop wasting their money on mohawk hair gel and records/zines with tokenized images of Native Americans and instead donate that money to organizations that work around indigenous issues (buying benefit records or going to benefit shows doesn't count because you're only giving that money so you can get music in return; not to mention part of that money is still going into white punks' hands instead of it all going *directly* to indigenous people). Native Americans will be thankful for monetary help and the education of ignorant whites not for the fashionable hairstyles and insulting minstrel shows.

*3) We should compare commercialization of culture versus syncretism; the former is appropriation of culture to make money; the latter is people sharing culture as they interact with one another.*

Eurocentric thinking deliberately uses certain language to change reality and make whites look innocent in all that they do. During the Katrina floods whites didn't loot they would "find" food, but when Blacks did the same thing

it was labeled "stealing." In this instance, looting food was necessary for people's well being so it's dumb to change language. But culture theft isn't necessary for anyone's survival. When it came to this subject the words "appropriation" and "stealing" were transformed into "sharing" and "borrowing." Here's the definition of the word "share": *to allow someone to use or enjoy something that one possesses*. The definition of "borrow": *to obtain or receive something on loan with the promise or understanding of returning it or its equivalent*. Lastly, "steal": *to take without right or permission*. In order to share, permission has to be granted by the owners of the culture. At what point did white kids into Krishna hardcore interact with Hindus so that they could be allowed to wear religious symbols as fashion? Did Mohicans personally come to a show and grant permission to whites who wanted to imitate their cultural hairstyle? Did rudeboys from the slums of Kingston fly to all Western nations and tell whites into ska, reggae, and dancehall they could pretend they were rudeboys/girls? And what in equivalence was returned? Punks spend large amounts of money to buy records and clothing made by other mostly-white males keeping money within the white community, but are they returning or donating any of that money to POC communities they stole from? There are people in the DIY scene who're so successful off their careers in hardcore that they can afford to spend a thousand dollars to fly to Europe to tour with their bands and I've heard stories of people spending \$900 just to purchase a single limited edition, out of press hardcore record. Would these people even donate a mere \$50 or \$100 to a POC charity? What exactly have white culture thieves given back in equivalence? And again, what about this double standard of hardcore kids not wanting to share their music scene but then claiming it's okay to steal (er, I mean "share") from POC?

*4) Because of globalization and the increase of interaction of groups and nations, syncretism is a natural path of all cultures. There is no pure culture and never has been one. We're so mixed it's pointless to talk about Black culture, or Mexican culture, or American culture.*

Not only does this argument show how disconnected from reality this person is it also reeks of blatant classism and 1st world privileged thinking. Yes, here in the US where we have internet, TV, and stores that import products, images, and books from around the world. But considering that the overwhelming majority of the planet is made up of 3rd world nations I fail to see how there's no such thing as pure culture. Also when and where is this supposed "interaction of groups" taking place? People who make a dollar a day, have no TV (let alone electricity), and wear one pair of clothing in Mongolia are somehow interacting with folks in rural Mexico who're in the same economic situation? The Massai tribe of Kenya is in communication with Aboriginal Australians and both are aware of each other's customs? People who inhabit the Andes of Peru are performing the traditions of the Bedouin nomads of the Middle East? Polynesians are buddies with the Ogoni in Nigeria? The only interaction most 3rd world communities are getting from the 1st world is useless consumer products such as Coca Cola. But they're definitely not interacting with groups of people from



different cultures, nor are they even aware of the world outside their community due to poverty. They don't have a library where they can read *National Geographic* (nevermind that much of the 3rd world is illiterate), they don't get the Travel Channel to see how people live elsewhere, and they don't have malls selling fashionable cultural products from different countries. Globalism benefits the 1st world and the 1st world only. The 1st world is taking and stealing from the rest of the world therefore there's no "natural path" of sharing, no syncretism, and no "interaction between groups" that's voluntary or friendly. People who're struggling around the planet cannot afford to waste their money or time imitating and stealing from other cultures for recreational purposes the same way privileged whites with free time and money to waste can. And believe it or not, DIY North American hardcore benefits from globalization. People who're economically better off in 3rd world nations are exposed to 'zines and bands out of the US because American corporations and imperialism are shoving consumerism of unnecessary products down their throats. Most of the world knows what a white American looks like but most Americans can't differentiate between Asian, Latino, or African sub-ethnic groups. DIY hardcore would have never came to the 3rd world had it not been for western economic imperialism bringing American music/MTV to the 3rd world. It's not uncommon for a successful DIY label in the US to receive orders from Asia or South America. But how many record labels/bands can be recognized here in the US coming out of Indonesia or Guatemala? Columnists who write for popular American 'zines will receive mail from around the world, but kids doing 'zines in the 3rd world will rarely receive a letter from an American kid. And successful DIY bands from the US tour Asia and Latin America. But it's rarely the other way around.

The other part of the counter-argument that is out of touch with reality is to say that we're all mixed. This must have happened when all these groups were supposedly "interacting" with each other right? So unarmed whites are getting confused for Blacks and getting shot up 41 times by the NYPD for pulling out their wallet? White Christians are being stripped searched at airports the same way an American-born Pakistani Muslim was humiliated by male security guards at O'Hare airport after repeatedly asking for female inspectors? Illegal Irish and Polish immigrants look so alike with Latinos that they're being shot at by Minutemen on the US-Mexico border? And suburban sprawl is not the product of modern day white flight—ignorant whites who choose to leave their homes and move out even further because more POC are becoming economically successful and buying homes in the 'burbs—because we're all mixed and there are no longer differences marked by society, right?

5) *If you're going to claim that whites are engaging in cultural theft, the corollary to that is that these whites have some kind of original culture of their own that they need to be embracing. Personally I don't like white culture, it sucked ass and has some racist overtones to it.*

Nowhere do I talk about embracing whiteness. The main points made in my column were stop stealing and stop saying hardcore is

being stolen from you when you yourself are a thief. This person is justifying theft by saying if you steal POC culture you're doing a good thing because this somehow means rejecting white racism and something that "sucked ass." Isn't it possible to NOT appropriate POC and NOT embrace whiteness at the same time?? Let me relate racism to sexism here. As a male I enjoy certain privileges that women don't. I'm 5'11, I weigh 210 lbs., I lift weights every morning, and if I ride the subway at 3 AM or walk down the street late at night (I've done this in major cities in the US and Asia), chances are I won't get harassed or have to worry about my safety. I also am frequently asked by female friends to walk them to their cars or escort them to their front door late at night if they feel unsafe. The majority of crimes committed are against women. As a male, the chances of me being a victim of crime are much, much lower than that of women. That is statistically proven and backed by factual data. I also may get treated better in certain situations because of my gender. I've heard women talk about how they were groped in clubs, how they were called derogatory terms, and some have confided in me about being raped. As a male, I have no clue what any of this must feel like. How ridiculously ignorant would I sound if I told women that because I'm so offended by male supremacy and because sexism "sucks ass" I'm now going to pretend being a woman to prove my rejection of male supremacy? I don't know what it's like to be a woman, yet I can arrogantly imitate one and pretend like I understand their struggles or the B.S. they have dealt with? This is what this person is arguing. Because they're opposed to white supremacy and believe white culture is boring and lame it must then be okay to imitate Blacks, Latinos, Asians, and indigenous people. Yes, you want to imitate them, but you don't want or have to ever deal with the B.S. we have to put up with! You want the dreadlocks but you don't want to sit in a prison cell or be accused of being a drug dealer by cops. My reply to this is to shut the hell up and stop complaining about how hard and boring it is to be white. I'm appreciative of the fact I've never been groped, raped, assaulted, or harassed because of my gender and I have no intention of complaining about this fact to women; likewise whites should be happy they've never dealt with segregation, had their citizenship questioned by the INS or ordinary Americans, or been denied jobs and housing because of their skin color. There's a tribe in Colombia threatening to commit mass suicide to defend their culture from oil developer's encroachment. What counterculture whites are ready to be jailed and to kill themselves over defending cultures they imitate? None. And instead of whining they should be happy for the fact they'll never have to be in that position.

6) *If appropriating other cultures is theft, then what should whites like myself do? Wear kilts and listen to bagpipe music?*

You don't have to do anything except be grateful for the fact that you aren't being attacked. If you want to explore your European roots that's your business, not mine. Will something bad happen to you if you don't pretend to be Black? Will the lives of whites be destroyed if they don't get Asian tattoos? Seriously, nothing horrible will happen to you if you choose to not

appropriate other people's cultures. You can still live your life and be happy without being a thief.

7) *It comes down to who profits. When corporations do it, it's exploitation. When people at the grass roots level do it, I see no harm.*

This is one of my main problems with counterculture white mentality. It always boils down to corporations versus DIY. With white leftists it always comes down to class. That's how simplified a white person's perspective is. Other factors like gender, race, being disabled, etc. aren't reasons for injustice. The people who moved onto Native American lands were working class white settlers with nothing but their possessions in wagons. Yes, the government and businesses played a major role in encouraging land theft. But that doesn't change the fact that it was regular, DIY working class whites (DIY because they grew their food, made their clothes, built their homes, played their own music) who occupied the lands and pushed people off. It was DIY whites who carried rifles and volunteered for slave patrols. Does that make it okay, because they weren't a multinational corporation? I understand in certain situations people have to do things that are unethical. For instance, plenty of minimum wage workers are employed by WalMart or McDonalds. Both are obviously unethical. But these people *have* to get a job to take care of their families. Not everyone can survive on dumpster diving or running a distro in their basement because these people have much greater responsibilities than taking road trips to hardcore fests or collecting music—such as caring for an extended family. Theft/being sexist or racist is not something that's necessary for anyone's well being. It's not necessary for the survival of a white kid to pretend to be from the 'hood. It isn't going to negatively impact the lifestyle of a white punk if they stop wearing their hair in a mohawk style, nor will it ruin a grindcore band's career if they don't put a photo of massacred Cambodians on their album cover. Theft is theft and racism is racism, regardless if it's done on a DIY level or on a corporate scale.

8) *I like Black music and listen to hip hop and jazz. Should I stop listening to it because I'm white?*

No. All you have to do is stop stealing culture and imitating POC. Buy all the CD's you want, just don't pretend to be something you're not. Where does it say that in order to enjoy music you MUST imitate an ethnic group's appearance and customs? I enjoy hip hop, jazz, and reggae and I don't see my enjoyment of the music lessened because I'm not imitating the artists I listen to. You can like music or admire other people's cultures without being disrespectful.

Send all correspondence to: Ravi/PO Box 802103/Chicago, IL 60680-2103; sanyasi@juno.com

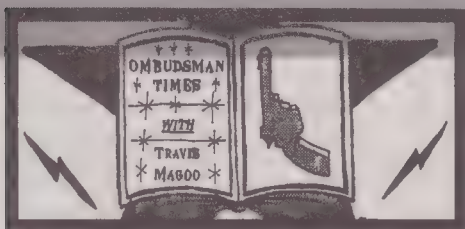
— People interested in purchasing 1.5" KILL WHITEY buttons, black lettering on white background, \$1 will get you 2 buttons ppd —\$1 ppd for my South Asian-focused 'zine *Vidya* End notes:

\*The twisted irony here is that most cable companies are owned by Viacom which owns MTV. Basically when DIY punks pay their monthly bill they're directly giving their money to the very same channel that frustrates them and "rapes" their scene. Suggestion: cancel your cable



subscription so you're not giving money to MTV and instead donate that money to an organization representing POC which hardcore has appropriated/stolen from. NAACP, NCORBA, the American Indian Movement, La Raza, groups helping people who were affected by the tsunami or Katrina, and numerous environmental justice groups are good places to send your money to. There are plenty of resources on the internet or feel free to contact me for more suggestions. The plus to this is you won't get upset or frustrated when you get a thank you note from the organization in the mail knowing your money went to a good cause instead of to a cable corporation.

**\*\*It is not uncommon to listen to whites brag about how their great grandmother was a Cherokee or how they have African blood in their ancestry. What's incredibly ignorant is how such people fail to examine why they may have that ancestry in the first place. There were plenty of cases of US soldiers raping Native American women as Presidents ordered the Army to destroy villages and forcibly remove people from their homes. It was also not uncommon for slave owners and traders to rape Black women. The Spaniards did it to the people of Latin America and in the Philippines as did the Portuguese in southern India and imperialists around the rest of the world. So while whites love to talk about how cultured and ethnic their bloodlines may be they never stop to realize that the gruesome crime of rape is linked with their ancestry. Do you really need to brag about something despicable like that?**



### 5 Shared Rooms In My Hometown: Questions & Confidence Games

#### 1) Civic Media Center: Iran speech.

For once, I saw a relevant flyer in time. A Z-Magazine writer was giving a speech at the CMC on contemporary Iran. I haven't volunteered at the CMC since we finished cataloging the 'zines a few years ago. The space has cleaned-up somewhat in the meantime. But there was still the lack of air-conditioning (here in Florida at the height of summer, mind you). There was still the uncomfortable chairs set too close to one another. And there was still the way that the donation box was passed around at the *worst* possible moment (by worst I mean the most intense, transcendent moment of the speech, whereby the hat-passing brought us crashingly back down to dumb, ol' USA). The kicker here is that the information being conveyed was so solid & needed. Accessible, reliable, historically-grounded info about the Middle East is woefully absent, even in the midst of a war. Especially in the midst of a war. Thus making the setting tonight so crucial & so painfully evident that I can't really blame anyone who stayed away. Or, of course, had to work instead, or do childcare, or was too tired by the time the 8pm event started.

Even if you made it through the presentation—and the speaker was casually great—there's still the questions afterwards that demoralize the proceedings. There's the wingnut questions so prevalent at every progressive gathering that I'm convinced COINTELPRO has them on the payroll. The night air never feels as free as when you bust out of such an event. But without such meetings, how much harder will resistance become? Small terms set at the beginning—a time-limit on meetings, talking in turn, having enough chairs, etc. makes a world of difference.

*The question: Should personal-comfort concerns be ignored in the name of necessary coalition-building?*

#### 2) Downtown Public Library, Meeting Room A: Nate Powell presentation.

Throughout the afternoon, I kept expecting some upright citizen to burst in & break up the comics workshop, decrying, "This guy's no famous artist. He's just a friend of yours that you're paying to come hang out & explain how there's more to life than superhero comics!!!" Do you not secretly fear that the gig is always about to be busted? How many years of not-so-legal events have honed our senses? Instead, though, people laughed at the right times during Nate's presentation & thanked me for bringing such an interesting guest. No one noticed (or cared?) that Nate wore the same ratty Daisy-Dukes during his entire 5-day stay. Instead, the confident, nerdy homeschool crowd brought their portfolios & DIY comics for him to check-out, while the art teachers bought his books. The comics-scholars group at the university even invited him back for the February conference.

A few months back, when the Cross Gender Caravan came through town, the library event I set up was the tamer affair. The reading they gave at the Ark better all-around, but that one was later in the evening and with good bands, so it's not a fair comparison. Point is, this opening-up of our projects (which of course includes our lives & spaces) still feels like an awkward dance. There's a reason I'm quiet around strangers & civilians. But opening up a bit here at the library has had its rewards—coworkers have told me about seeing Fela play in Africa; or how they built their own solar-powered house outside the county's grid; or even being in boarding school in England when The Clash broke big. Punk remains our safe lil' ghetto but we aren't necessarily the secret vanguard, buddies.

*The question: Should personal-comfort concerns be ignored in the name of necessary coalition-building?*

#### 3) Art opening: above the Atlantic.

I don't mind Sundays having an air of reverence. I don't go to church (and, dude, the Make Joy. Make Strength LP is not a Christian album, okay?). But today on the soccer pitch, or later as I made a pot of tea & played guitar, there was a continued respect. Like walking through the art show at the Atlantic tonight. Putting my near-sighted face right up to the art pieces & studying the layering technique (graphite, silkscreen, tape) made for a solid end of the day. But was no more important than talking with

Micah about realistic-drawing, or trying not to appear too obvious when a certain someone walked by.

These art shows in the technically-illegal space above the hip bar—certain contexts don't really need further explaining. But the desire to speak, to acknowledge, to form stories around our experiences remain real as hunger, tricky as lust, basic & treacherous as thirst. And sharing them, displaying them & selling them become even more complex.

*The question: When barreling through such events, unabashedly downing the free wine & artesian breads, is it implied that we are distinct from such non-punk gatherings? How to acknowledge our accepted role as street-cred providers & willing workers?*

#### 4) CWA Local 3170 Meeting: IBEW Hall.

I don't stand for the Pledge of Allegiance. Not since puberty. Still, I recognize everyone here in the room. Not by name or formal introduction, but by years of going to union picnics with my father & the sprinklerfitters. There's the same quick, constant laughter. The same black pocket T-shirts & beer-bellies of varying but impressive sizes. In these familiar ways, I slip back into a quiet observant mode too easily. Even when the union secretary tells me that "yeah, you look like a librarian." Or that maybe I'm not big-enough (size-wise, I'm a wiry 120 lbs.) to represent the union. Good ol' boys. Progressive, maybe, in the way that democrats seem progressive compared to neo-cons. Of course, the only other person not standing for the pledge is the only person of color in the room.

But this is small potatoes in dire times. The important thing is negotiating the next 3-year contract of wages & benefits. To be part of the drafting process & to, on a daily basis, be able to call managers & administration into accountability for grievances. The current union rep is a weasel. He thought I'd be his yes-man & not question why he's unpopular. Why did he discount the concerns of the last steward (a woman I know to be solid)? Worse, later in the meeting when the union president said that we (meaning *the royal we*) wouldn't take up the cause of non-members. The IWW slogan "an injury to one is an injury to all" never felt more distant.

Instead of pushing the issue, I biked as fast as I could across town (a few miles through the northwest suburbs) to the Jill Ciment reading at the good, local bookstore. To experience a different kind of out-of-place amongst the MFA professors & clinging grad students. Some new wave line about being "caught between the horns of the day" popped-up in my head. How much are our lives influenced by song? Is it a recognition or a more willful adaptation? This I know: biking further still back home amidst the roaring traffic & past all the clubs & poolhalls only to fall asleep face-first in an open book.

*The question: Are American unions still an effective force against late capitalism? What do we walk away from & what do we try to redeem?*

#### 5) Friday night: Books to Prisoners packing.

Starting off your weekend with a few hours of packing books for prisoners is a good test. Because you'd probably rather be outside



or on a friend's porch or having some kind of drink treat. But if you can delay such things until after you've answered inmate letters, then it's all the sweeter. Which is not to say that I make it every time to the Friday packings. Or stay the full 3 hours. Only that I recognize its worth.

Still, when I get a letter asking for any sort of basic medical text (since the inmate is worried about mysterious, communicable diseases in his cell-block) and the closest I can offer is an old veterinary-student workbook, then the existential fears creep way, way up my spine. We fight so many battles against hydra-headed armies, combating traditions cemented by willing generations. We create on our small, stormy islands and our messages like bottles cast out to sea.

The question: *These packages passed hand-to-hand: how many will make it further past institutional safeguards? How much will be read & understood as useful?*

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Music (limited to punk/hardcore per fellow columnist Ben's request last issue): live No Omega; Die Hoffing; The Gossip; Ass-End Offend; Up the Voltage; Sirens; new True North. Recorded: I Hate Myself - Lightning 12"; Circus Lupus - Super Genius LP; Onion Flavored Rings - Virginities; I-Spy - Revenge Of The Little Shits 10". The Quails. Giant Haystacks - We Are Being Observed CD, and how good the Fury Resurrection 7" still sounds.

Travis Magoo/PO Box 13077/Gainesville, FL 32604-1077/USA: [obscurist.press@gmail.com](mailto:obscurist.press@gmail.com) If you're East Coast-ish this punks-giving, maybe I'll see you on R3 tour. Say hello & we can walk-n-talk, maybe laugh & not worry so much.

## Building Movement, Building Power by Chris Crass

*Re-Imagining Democracy, Fighting White Supremacy*

Book Review: *The Abolition Of White Democracy* by Joel Olson

When Kanye West said, "George Bush doesn't care about Black people" during a live NBC Red Cross Fundraiser, his words resonated deeply for millions of people. The public outrage about the response from the Federal government to Hurricane Katrina and the revelations about funds diverted from repairing levees to the Iraq War have forced a mainstream discussion of race and poverty in the US that opens up the fundamental questions: "Who is this country really made for?" and "Can systemic inequality and democracy really co-exist?" As left/radical forces provide direct support and organize to build grassroots political power led by poor and working class people and people of color to control the reconstruction of the region, it is a critical opening to talk about white supremacy, class, power, and the future of the country. For white left/radicals in particular, it is on us to strengthen multiracial organizing and alliances and build our leadership in white communities so we play a meaningful role in these mainstream

discussions and organize other white people to fight for a democratic vision of justice for all people. This calls for a deeper understanding of white supremacy to not only inform our critique of what is, but helps us think of what can be.

I highly recommended this book before Katrina, and continue to hold it up as a crucial primer for activists in general and white activists in particular. The book is *The Abolition Of White Democracy* by Joel Olson. Olson is an activist intellectual who comes out of the Love And Rage Revolutionary Anarchist Federation of the '90s and Bring The Ruckus of today. His book comes out of studying the history of white supremacist class formation and the Black liberation struggle that has a consistent counter-pole to that formation.

In under 200 pages, Olson presents a clear and fairly easy to read analysis we need in six key areas of thought: 1) The role of white supremacy in shaping the class structure of the US. 2) How race is a political category that organizes people into groups, puts those groups into a hierarchy, and then uses privilege and oppression to maintain control and loyalty to a system that exploits the majority of the people for the benefit of a few. 3) Why citizenship is associated with being white and how this white citizenship forged a cross-class alliance between European Americans and continues to undermine working class unity. 4) How white citizenship has developed a democratic practice that can't exist without systemic injustice, like genocide, slavery, and oppression. 5) Why "white citizens" can't even imagine a democracy without injustice. 6) How the fight against white supremacy has historically led to a radical re-imagining of a democratic society based on justice and self-determination.

Olson looks to the intellectual leadership of W.E.B. Du Bois and the activist legacy of the Abolitionist movement and makes a strong case that the fight against white supremacy in the US opens up radical potential to re-organize our society on egalitarian principles. Olson reminds us that it was not common sense that slavery and democracy were in stark contrast to one another, it was the struggle of African slaves in the South and the Abolitionist movement in the North, that forced that contradiction into the heart of US politics. Let us continue to use the contradictions to open political space to advance radical visions of democracy.

*The Abolition Of White Democracy* by Joel Olson  
University of Minnesota Press, 2004; 197 pages.

Kent  
McClard

"Too many fucking humans.  
You breed like rats, and you're  
no fucking better." — No Trend

I have to preface this column by saying that I never really wanted to write a column on this subject. I think there are more important topics at the

moment, and quite frankly I am still developing my thought process on this subject. Furthermore, I know I will be viewed as "crazy" and "extreme," and I know that many of my most extreme views are best kept to myself as they serve no constructive purpose. So keep that in mind if you decide to continue reading.

Recently I posted a photo on my web site of an owl that lived in "our" yard. I also wrote some text explaining that cats (both feral and pets) are extremely deadly creatures and that they should never be allowed outdoors. I went on to say that allowing your cat outdoors is the equivalent of going around town with a pellet gun shooting small rodents, birds, and reptiles. If you want to read this text then you can find it at [www.ebullition.com/news.html](http://www.ebullition.com/news.html). I had no interest in saying more on this subject. I didn't want to have a public debate. I didn't want to make it into a huge deal. I just wanted to have a simple statement on my web site that would encourage people to keep their cats indoors. Period. Nothing more.

In response I received an astonishing amount of e-mail. In almost every case people were offended that I would say anything negative about cats. Many people said it was cruel to even keep a cat indoors. As if that was violating their natural rights. I tried to respond to these e-mails as best I could. In one case I got into what I thought was a rather interesting debate with a member of a NYC hardcore band that has been in the scene for quite some time. We didn't see eye to eye and we exchanged a lot of very detailed, off the cuff e-mails over the course of a few days. I found the discussion interesting and helpful. It allowed me to refine my opinions and it gave me insight into how others would react to some of my more extreme views. It was heated but cordial.

A month or so later I started receiving e-mails from other people asking me about things I said concerning this topic. Only they weren't things I had said, at least they weren't things I had said in a public forum. So I denied these comments and proceeded to clarify my message; the message that I had intended when I posted my initial statement on my web site. It turned out, unbeknownst to me, that this guy from NYC had posted my e-mails to him on the internet without my permission or knowledge. These e-mails then became the subject of unfair ridicule and discussion, but of course without my presence. As I was not included in this discussion I had no way to defend myself and no way to clarify anything that I had said. I was completely excluded from the discussion.

It was true that I had written these e-mails, but I had never intended for them to be published on the internet. I was astounded. I had taken time out of my life to communicate with this person, but he didn't even have the common courtesy to ask me if he could post them on the internet, or to even tell me that he had done so once they became the topic of discussion. As I said, I know I have extreme views. I know that. I often temper my ideas for the public. But in this e-mail exchange I went to the extremes, even by my own standards. I did this because it was educational and enlightening. In the last five years I have been going through a contemplative phase. I feel that I am on the verge of a new consciousness. A new world view, or perhaps just



a clarification of what I have always believed. This exchange was at a pivotal moment in this process.

In any event, these e-mails were written with passion, emotion, and with not much refinement. If I had been writing for a public forum I would have taken a much different approach, and most likely I would have tried to temper my extremism (as I did with my original post on my web site). Arguments that contain radical or extreme points of view are often dismissed and discredited simply for being radical and extreme. People get so caught up in what is radical or extreme that they don't actually hear any of the arguments. I try to keep that in mind when I make public statements.

However, in this case that no longer has any relevancy. I no longer get to take the moderate approach. My extremism is now part of the public record and anyone can do a search on the internet and see what I think, or at least what I would write in a personal e-mail to a cat lover that has written to me in defense of cats. Nothing I can do about that.

What I can do is write something official. If I am going to be ridiculed I would prefer to be ridiculed for something that I wrote in a public forum than for something I wrote in a personal e-mail to a fellow human being. And so I begin.

First of all, the most fundamental thing that I believe is that written language is the downfall of the human species. This is the single most important and destructive invention that humans have ever come up with. Societies that lacked written languages were vastly superior in that their technological growth was limited. It is our society's ability to record thoughts and gather information that has allowed us to dominate the world. All science and modern technology are based on the accumulation of knowledge via the written language. Take away the written language and our scientific development is restricted by the limits of what one person can learn in his or her lifetime.

Second of all, our global society is at war with nature. We believe that nature is our enemy and that the world exists to sustain us. We seek to dominate and subjugate nature in an attempt to transform the world into a tool. I am not talking about Western Culture, but all currently dominate cultures the world over. There are a few cultures left on the planet that do not seek to dominate and subjugate nature, but they are quickly disappearing. These cultures are indigenous cultures in which tribes are practicing hunting and gathering rather than forced agriculture. Incidentally, these cultures in almost all cases practice an oral tradition rather than a written tradition.

With that said, I believe the solution to the world's problems, meaning the world's problem and NOT just human kind's problem, is to eliminate all written language and to return to a pre-agricultural state of existence in which hunting and gathering is the dominate source of food.

There you have it. This is the fundamental base of my worldview. It is extreme and hopeless.

I have no illusion that either of these

goals will be achieved without a catastrophe of such epic proportions that the human species is reduced to a few thousand people.

However, I have complete faith that our species will sooner or later destroy ourselves. I doubt it will be in my lifetime, and there is some danger that we will colonize space before that catastrophe occurs. But provided that we don't reach space before the catastrophe then we will be destroyed, of that I have no doubt.

Our problem is that we lack moral knowledge. Through the written word we are able to mass knowledge on technology, but it doesn't work so well with morality and philosophy. Through the accumulation of knowledge our science has been getting more and more powerful, and in the last 100 years the speed of our technological advances are increasing exponentially. On the other hand, our morality and philosophical knowledge is not keeping up. The written language is great for scientific knowledge because it is largely a hard science with clear answers. For example a scientist discovers a solution for polio and this solution is written down and is recorded forever. Morality and philosophy aren't a hard science. There are no clear answers. You can't codify the correct solutions.

In the last 3,000 years our morality and philosophical views have not changed much. Very little, if any progress has been made. The major religious texts that dominate the world are all thousands of years old. Our moral and philosophical growth is almost completely stagnant in comparison to our scientific growth.

Therefore a single human being that exists today has no better grasp on right and wrong or the meaning of life than one of our ancestors from 3,000 years ago. However, a single human being that exists today can wield awesome technological power compared to what our ancestors were capable of thousands of years ago.

This is the root of our disease. Our technology is racing out of control. We as a species do not have the ability to control it. And because it is based on the written word everything is recorded and nothing can be forgotten. Every destructive tool, every bad idea, every atrocity, every evil, every abusive action and creation is documented. These are all recorded for use by future generations.

It is said that those that do not study history are condemned to repeat it. I would argue that in truth those that record history condemn future generations to repeat it. We have no way to forget. Once an idea is written down it can never be forgotten. It exists and will continue to exist as long as the written language continues.

Knowledge is power. We have too much knowledge and thus too much power, and no codex of morality. We can do awesome things. Awesomely destructive things. And so we do. We know nothing of restraint. We can do it. So we do it. We lack a moral code that is capable of containing our technological power. We are moral and philosophical primitives playing with powerful god like tools.

If we lacked a written language then our technological growth would be extremely stunted. All kinds of technologies would be forgotten and re-invented over time. Ideas would come and go, and our societies would be constantly evolving.

Oral traditions are much more fluid than written traditions. And our society would completely breakdown if suddenly we lost our written language. We would be thrown into chaos. The written language is essential to modern day human culture and without it our society would simply not exist.

Now couple this with my second point; the war on nature.

About 10,000 years ago the human species discovered forced agriculture, which is the act of transforming the world into a farm organized by man's vision of efficiency. Since that day this culture has been at war with both nature and with the culture of hunting and gathering. The culture of forced agriculture practices written language and we have been massing science in our books in order to subjugate the natural world. We view nature as separate and unequal. We believe that we are superior to all other life, and that without our guidance and control nature is savage and primitive. On the other hand, the hunting and gathering cultures were living in co-existence with the natural world as they had for thousand and thousands of years.

Our culture believes we are civilized. We believe that nature is cruel, savage, and barbaric. We seek to master nature. To tame it. To civilize it. We refer to human cultures that do not practice the destruction of nature as barbaric, savage, and primitive. When we interact with these cultures we utilize slavery, war, and ultimately genocide. This behavior is at the root of our culture. Our civilization is based on the mastery of nature and the destruction of all competing cultures. The very foundation of our civilization is our war to conquer nature and eliminate these competing cultures.

About 500 years ago the culture of agriculture came to this continent and started a genocidal war on the culture of hunting and gathering, and today there are very few cultures left on the planet that still practice hunting and gathering. This cultural conflict is almost finished. Soon our culture will eliminate all traces of this rival human culture, and then we can proceed to completely turn the world into a tool for food and resource production.

Our culture believes that nature exists to be used. It is a tool to be eaten, devoured, and re-shaped. We destroy what has no use and we show no signs of stopping. We will remake the world into one giant farm. Every species that lacks value to this culture will be pushed out. There is no co-existence. We are at war. We intend to crush and enslave our enemies. Our victory over nature is achieved through the accumulation of knowledge that is possible only through written language. We are not limited by what each of us can personally learn. Instead, each generation has more powerful tools to wage this war on nature.

Our numbers, as our technological power, are growing exponentially. The more we learn, the more food we can produce, and the larger our numbers can grow. The more we grow, the more we need to subjugate the natural environment around us to grow more food. It is a cycle with no end. Agriculture allows our numbers to grow. Our science allows us to improve our agriculture. And thus our numbers grow more. There is no end to this cycle. Sooner



or later the world will be completely filled with human beings. We will eliminate everything else in our endless surge to grow more food so we can grow more people. It is inevitable.

The combination of unlimited scientific growth, which is only possible through the written word, and our war on nature is a recipe for disaster. It is a combination that will lead to our extinction and possibly the extinction of all life as we know it on planet Earth. We are not ready as a species to have this much knowledge. We have not evolved, we have simply gathered information. We lack the wisdom to be god. And yet we believe we are god. Our tools are growing stronger, our numbers are growing larger, our destruction of nature is ever increasing.

At this point you are probably thinking, "What the fuck does this have to do with cats?" A lot actually, or maybe nothing at all.

Cats along with all domesticated animal species are examples of how we subjugate nature. These species didn't choose to be domesticated. We forced this on them. We control them, breed them, enslave them, and change them as we see fit. We toy with their DNA through breeding, and we will soon be directly altering their DNA through genetic science. These species were not created through evolution, but through human tinkering. We are not content to exist with nature, but rather we seek to re-create nature according to our master plan. We believe ourselves to be god.

I believe that cats are simply tools that the human species created to wage war on nature. We have been breeding cats for thousands and thousands of years so that they would kill small animals that were eating our food sources. Just as we use pesticides to kill insects that eat our crops we have used cats to kill rodents, birds, and reptiles that were eating our crops and food stores. Cats are soldiers in our war. They are no longer part of any natural order. They are simply destructive tools that we allow to run rampant in our cities and towns, and sadly even in those areas that are still rural and largely uninhabited. They don't kill for food, but for sport. That is what they were bred to do. In the vast majority of cases these cats are fed by humans. If they are injured they are cared for. They are our soldiers. They are doing exactly what we created them to do.

I would argue that using pesticides is a horrible mistake. Therefore I eat as much organic food as I can. I will be happy when our species no longer uses pesticides. Allowing cats to run free is no different. They are simply mobile forms of pesticide. We need to clean up our mistake. They are living pollution. A creation of ours that is now out of control.

The problem is rampant all over the world. Australia for example has a massive problem with cats decimating native species, and there are actually rangers in Australia that use special tools to capture feral cats. In the mid-west of the United States cats are decimating bird populations. Many species are facing extinction. Million and millions of birds are killed each year by cats. It is a serious problem. We as a species need to be concerned about diversity of life. We need to be alarmed any time our actions eliminate a species. If we don't act now it will be too late, and maybe it is too late already.

I believe that all cats should be neutered and spayed and the captive domesticated species should go extinct. In fact I believe that all domesticated animals should be neutered and spayed and allowed to go extinct. This is why I am vegan. I do not believe in the subjugation of nature. I have had pets in my life, and I now realize the error of my ways. I once ate animals that were raised in captivity and I now realize the error of my ways.

My view on cats and animals in general is completely in line with my veganism. This endless war on nature has to stop. We as a species need to see the folly of our suicidal ways. We live here on the planet with these other species. They are our neighbors. They are not our tools. We are not gods. The earth does not exist for us to plunder and devour.

With that said, do I think it would be wrong to kill cats? No. I don't think it is wrong to kill cats. In fact I don't think it is wrong to kill at all. I think it is wrong to domesticate. Humans are animals. Animals eat animals. There is nothing wrong with that. The problem isn't the killing of animals but the way we treat these animals before we kill them. In fact, I tried to capture the local cats in my neighborhood. They would hunt right next to my traps but they were uninterested in the food in the trap because they are generally well fed and simply hunt for sport. If I had caught a cat I probably would have killed it. I wouldn't have enjoyed it, but I would have done it.

The way I see it, removing cats will make room for other life. Say a cat kills 50 small animals a year, though they probably kill much more, but, hell, let's be even more conservative and say they only kill 25 small animals a year. In 4 years each cat will kill 100 small animals. For every cat killed 100 small animals are saved in a 4 year period. If I do nothing 100 small animals die, if I kill the cat I save 100 small animals. No matter what I do something dies. The cat doesn't belong in the natural order. The cat isn't a native species. The cat isn't part of the food chain. The cat is a human tool designed and bred to kill. I can't really see any justification to save the cat.

I have killed many things in my life. And adding a few cats to the list isn't really going to make much of a difference. Millions and millions of animals die every minute. Food, road kill, sport, experiments, poison, entertainment. If I manage to take out a cat or two it isn't going to make any difference. And, of course, this is purely hypothetical as I have never actually managed to catch a cat. Not yet, at least.

If cat lovers don't take control and actively start promoting very aggressive programs to get cat populations under control through controlled breeding and a massive push to spay and neuter all feral cats then sooner or later these cats will have to be killed. We are decimating the number of species that live on this planet. At some point we are going to wake up and realize that the few species that are left are priceless. When this happens cats will never be allowed outdoors. One day it will be a serious crime to allow your pet to run wild outdoors. I might seem extreme right now and maybe I sound like a nut job, but when this planet is barren of non-human life people will look very differently at the situation.

Ultimately, I don't hate cats. I enjoy

petting them. I also used to really like BBQ chicken. And spare ribs. And trout. And lamb chops. I bet cat chops might even taste good with the right seasoning. But I don't eat animals. I gave that up. Just like I gave up on pets. The environmental destruction being caused by the eating of animals was more important to me then their delicious taste. And like-wise, the environmental damage being caused by cats is far more important to me then their soft fur and cute little faces.

We face our own extinction. We face the extinction of our neighbors. We can continue on our current path knowing full well that the road leads to demise. Or we can attempt to find new ways of existence.

Over the years my worldview has become more and more absurd. I have become more extreme, but for the most part I keep it to myself. I don't expect anyone to take up my call of action to give up on the written language and forced agriculture. It is just too extreme. I could stop using the written word or I could kill myself, but it wouldn't make any difference. So instead I do what I can within the prison that I live. I resist here and there, but largely I am ineffective and irrelevant.

I find little ways to do something. I eat vegan. I try to eat as much organics as I can. I consume as little as possible. I recycle. We put solar panels on our house so that our electricity will come from the sun. I try to live progressively.

But ultimately everything I do is pretty irrelevant. I am just one man. With each passing year that I spend on this planet I have to wonder if there is anything that I can do that makes any difference at all.

Hopefully the catastrophe that will destroy our species will come before we have eradicated all of our non-useful neighbors. If I was given the ability to kill all human beings belonging to our culture, including myself and all of the people that I love, then I would do it. Of course, I don't have that power. I am just one irrelevant man. But if I had the power, we would all be gone. — Kent

# heartattack

PO Box 848  
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## 10-25-05

## level-plane

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## 16 BLASARE UTAN HJARNA

• Aldrig Mer En Mohikan CD

Raiding the vaults of old Swedish hardcore, Six Weeks unearths a CD's worth of material from the late '80s. 16 BUH were a spin off from Rovsvett that included two Rovsvett members. This CD compiles the three recording sessions that took place in 1986 and 1987. The fold out insert includes photos, lyrics, and flyers. 16 BUH played melodic Scandinavian style hardcore. No metal of course; just straight up hardcore punk. At times they go for broke playing fast and furious, but often they also go for a much slower and more obviously melodic approach. The diversity works well, and I think a lot of bands today would do well to note this fact. I like the slower more melodic tracks better than the all out fast tracks, but overall this is just a solid release, and I am sure anyone interested in '80s hardcore will be thrilled to give this a listen. KM (Six Weeks Records/225 Lincoln Avenue/Cotati, CA 94931)

## 19 WIOSEN • 11 Zim CD

With a melodic, early punk sound this band sounds a decade older than it actually is. This CD has two long sets of recordings, one from 1998 and one from 2001—but they sound like they come from 1988 and 1991 at the latest. The crisp guitar and harmonic keyboards work very well with Anna's straightforward vocal style. The songs that she sings on exclusively are definitely more interesting to me. Also, I liked the songs from the earlier recording a bit more because they tend to have more catchy beats and upbeat feel, but all of the songs on here are pretty good. LO (Nikt Nie Wie/PO Box 53/34-4000 Nowy Targ/Poland; nnnw.pl)

## A FINE BOAT, THAT COFFIN! • LP

Total screamo played to perfection. This German quartet delivers the

Nardcore skate punk of the '80s and early '90s such as Aggression and R.K.L., combined with early '80s hardcore punk like Black Flag. A.N.S.'s lyrics are pretty heavy into politics and personal battles (very well written and recorded), but it all ends with a pretty sweet song called "Thrash To Be Free" which praises skating as "the only way that I can stay sane." This is a must-have for a Nardcore, skater, and/or thrash punk fan. AW (B.E. Records/2706 Harvard Ave. E/Seattle, WA 98102)

Review items with UPC Bar Codes printed on the covers go in the trash. Special "promo only" pressings go in the trash. Items missing their full packaging or terribly defaced go in the trash. Everything else we review. We do not send out promo copies of HaC to people that send in promos for review.

shitty metal in your collection I suggest you go out and get this fast. MV (De Rok Records c/o Roger Pacheco/PO Box 40392/Albuquerque, NM 87196)

## ABUSIVE ACTION • CD

I didn't think this was as punchy as their demo I reviewed, but it has got its moments. Hooky strait forward late '80s hardcore, with a modern edge that isn't overly metallic. Mostly mid-paced hardcore with some thrash parts and enough time changes to keep me interested. It sounds sincere too. CD (Crucial Response/Kaiserfeld 98/46047 Oberhausen/Germany; crucialresponse.com)

## AFTERBIRTH • Robots Of Death cassette

Another crust band from the Czech Republic for me to review, but this one plays dark; leaning hardcore in the vein of His Hero Is Gone. Hard to read some of the liner notes on the fact that the text is black on black but good lyrics regardless. An awesome tape recording and an even better layout for the artwork; whatever they're doing over there they're doing it right. MV (Insane Society Records/PO Box 6/50101 Hradec Králové 2/Czech Republic; insanesociety.net)

## ANGEL EYES • Something To Do With Death CD

This fifty minute CD only has 4 tracks on it, and at times Angel Eyes seems to be nearly instrumental, but actually they have lyrics with substance. I really liked this CD, but describing it is a tricky task. Mired in hardcore, but not playing hardcore as most would think of it. Angel Eyes reminds me of Cerberus Shoal, but without the arty pretense, or perhaps Corrupted, but without the heavy assault. Mesmerizing and captivating, Angel Eyes travels all over the soundscape with an intense

# Record Reviews

chaos and the intensity with crazy tempos and the occasional heavy breakdown. Their songs place cute melodies inside of complicated walls of sonic assault. It reminds me of that Tidal LP that came out on Ape Must Not Kill Ape a few years back. Too bad our resident screamo dude Chandler is gone for a few months because he would have loved getting this for review. A Fine Boat That Coffin embodies all of the good (interesting lyrics and precise chaos) of screamo and none of the bad (messy song structure and squeaky vocals). A solid record. LO (Narshardaa Records/Jansstr. 15/24118 Kiel/Germany; narshardaa.com)

## A NEW SPELLING OF MY NAME

• The Fraud And Folly Of Good Intentions LP

This is probably the worst condition I've ever seen a record in; it looks like someone ran this over with their car. I'm surprised it even plays on my turntable. Anyway, you'd expect a Saddle Creek Records style band from the art and font they use for their cover but it turns out they consist of ex-members of Black Lung, Agghast, Red Line Index, Homage To Catalonia and a slew of mix-genre outfits. The contact sheet was having me expect some spazzcore or crust but it's somewhat mellow with an emotive feel even with a few acoustic songs. Lyrics mostly political, touching on anything from personal situations and incidents such as the "Washington area sniper shootings" and its affects on the people involved. Very well thought out record. MV (Art For Blind/188 Carleton Rd./Barnsley/S71 2AW/UK; anewspelling.com)

## ABADDON • Godzina Krzywd LP

Abaddon plays blazing punk rock. Of the twelve songs on this LP, only a few are as long as three minutes. Going for quality over quantity, their straightforward, fast style rips through each track with an unrelenting energy. They sing about oppression and misery in the world with a sharp pessimism befitting the sound. Classically punk and sounding pretty Polish, Abaddon gives you an album that could have easily come out ten to twenty years ago but still manages to keep it fresh. All songs are in Polish with English translations. LO (Nikt Nie Wie/PO Box 53/34-4000 Nowy Targ/Poland; nnnw.pl)

## AK47 • The Fucking Enemy CD

Coming across the sound waves are AK47. They play forceful and aggressive punk with plenty of thrashiness and a keen sense of musicianship to keep things interesting. Fast punk riffs coupled with driving breaks, sing-alongs, and uncompromising and unapologetic political lyrics make this album a very strong release. The reggae style song "Arise Again" is a nice compliment to the anger and thrash barrage and a good change up in between angry songs. If your into bands like Vitamin X, Youth Today, and maybe even Strike Anywhere and that sort you will definitely dig this release. Nice production and recording quality separate this CD from the masses of less inspired and faceless bands. CF (Reason Records/PO Box 5504 Victoria, BC/V8R 6S4/Canada; akfortyseven.net)

## A.N.S. • Romanticizing The Phone 7"

This band, formerly called "Defaced," is from Irving, TX and belts out four, thrashy, fun songs on this 7" that was released just last July. You can tell by a quick listen that these guys are heavily influenced by the classic

AW=Amy Wright,  
MH=Marianne Hofstetter,  
CJ=Cole Jones, CD=Chris  
Duprey, CB=Chandler  
Briggs, MO=Mikey Ott,  
DJ=Dave Johnson,  
NW=Nate Wilson, CF=Chuck  
Franco, TH=Tyler Humer,  
JM=Jenny Mundy,  
MV=Mike Vos, KM=Kent  
McClard, DUH=Danny  
Ornee, MA=Matt Average,  
PK=Paul Kane, DO=Dylan  
Ostendorf, SJS=Steve  
Snyder, MAH=Mike Haley,  
CTB=Cole Tyler Barrinton,  
TS=Tim Sheehan, MV=Mike  
Vos, WC=Weston Czerkies,  
BH=Brett Hall & LO=Lisa  
Oglesby

## AARON DILLOWAY • Bad Dreams CD

Totally fuzzed out noise. One might compare this to Bastard Noise. Totally brutal in a clear the noise sorta way. Got a party? Hate the people? Throw this on. NW (Pacree/PO Box 544/Hollywood, CA 90028; theatnoise.com)

## ABANDON ALL HOPE • From The Deathbed Of... CD

Shitty punk beats with even worse metal riffs and pseudo melodic singing makes this a CD I wouldn't wish on my worst enemy. The final release from this Albuquerque band: 4 albums and all they have to show for it is opening for Darkest Hour and playing the "Ernie Ball" stage at Warped Tour. Song titles like "Do You Remember The Time I Passed Out In Your Arms While Watching Queen Of The Damned?" and "The Shortest Distance Between Any Two Points Is My Fist And Your Face" are just not going to cut it for me. They assure me this release is going to sell out quick, so if you have \$10 and a realization that you don't have enough

sound that isn't afraid to linger for long moments at a time. Not as heavy as Corrupted, not as arty as Cerberus Shoal, but definitely hanging out with these bands spiritually. A solid listening experience that I have found enjoyable time and time again. Plus they have what sounds like a donkey in their band, though I am sure it is a squeaky door or something not even remotely related to a donkey. Epic and tripping. KM (Underground Communique/1220 W. Hood Ave. Apt 1/Chicago, IL 60660)

## AND/OR • CD

Emo is such a crappy form of music. I get the same agitated feeling listening to bands like this as I do from listening to Gwen Stefani. Whiny vocals, cliched lyrics, and predictable music. Only four songs here. Yet the meander on and go no where except straight to my trash can. MA (thesecitieswillburn@hotmail.com)

## ANOTHER DAY • No Tomorrow CD

Tough as nails East Coast hardcore with roots in the upbeat style of Gorilla Biscuits but layered under the thickness of metal influenced new school. Luckily, Another Day keeps it crisp, clean, and fresh with fast paced songs full of catchy choruses and passionate aggression. The recording is solid and this band really gives you the whole package. Pissed lyrics about the scene and the world, engrossing music, and a real sense of urgency in these songs. Good job. LO (Gutshot Records; gutshotrecords.net)

## ANOTHER OPPRESSIVE SYSTEM

• 2000-2004: The First Four Years CD

This CD contains all of AOS's 7" releases on one CD, and I have to say that this CD is really, really fucking good. AOS plays some of the heaviest, bone crushing d-beat crust-core that I've heard in a while. This band is comparable to State Of Fear, Consume, Warcollapse, and others, but definitely have their own unique style and sound. With a male and female singer, dual vocals in the crust punk style are well done. The songs are well written and memorable, and the drumming is top notch. The guitars are heavy and loud, yet clean and tight with the rest of the music, and the riffs and melodies get stuck in my head. Most of the recordings are high quality and heavy as fuck, and this CD is something I've grown quite fond of. I highly recommend checking this one out if you like Scandinavian inspired crust punk. It's really a great release. DI (Profound Existence Records/PO Box 8722/Minneapolis, MN 55408; profoundexistence.com)

## ANTIDOTUM • Testosterone Nu Ludwig CD

Fifteen songs of mid-tempo punk with a few twists thrown in here and there. One song features some horns with a ska-like intro. Another slips into a more melodic sound for a bit. Here and there we get some more metallic bits thrown in sounding kind of like older Neurosis. Really the best comparison is some of the bands coming out of the Bay Area during the mid to late '90s like Queen Mab, and there are points where I almost want to compare them to Econohazard. This is pretty good. BH (Nikt Nie Wie/PO Box 53/34-4000 Nowy Targ/Poland; nnnw.pl)

## ASS-END OFFEND • Unpackaged Aggression 7"

The latest release from this long standing Missoula MT hardcore punk band. Ass-End Offend is one of the more committed DIY bands around



these days, having toured the US a number of times and having just returning from a European tour last summer. They've also helped countless touring bands from across the country to get much needed shows in their hometown, breaking up the grueling drive from the Midwest to the West Coast, and vice versa. This band often gets overlooked, but continue to release powerful records with a great number of influences. This EP is seven minutes of mid to fast paced powerful punk songs that I wouldn't hesitate to recommend to fans of any particular sub-genre of hardcore punk. Personal and political lyrics that are not embarrassing, which isn't always common these days. Not only is the music great, but they did a nice job with the packaging, giving the covers the two-color silkscreen treatment. MP (Wantage/PO Box 9263/Missoula, MT 59807; assendoffend.com)

#### ASSHOLE PARADE • *Say Goodbye!* CDep

Thrash stalwart Asshole Parade is throwing punches again with their newest release. You know the drill kids, this shifts hot. Aggro-thrash with blasting drums and hectic vocals. They even throw in a little twist in rhythm and cover a Circle Jerks song. These dudes have been holding it down for ten years. Not much has changed since I first bought the *Bury You 7"* a decade ago. Time flies when you're having fun. So save a few bucks from the money you were going to spend on herb, buy this CD, and rock out bro. At least get it for the picture of Tupac. CF (No Idea Records/PO Box 14363/Gainesville, FL 32604; noidearecords.com)

#### ASTHMA ATTAQ • *Breathe Heavy* CD

Just two guys in this band; one plays guitar and the other plays drum while both scream/sing. I didn't really care for this all that much, though I wouldn't say that Asthma Attaq is bad. It just didn't stick with me in a meaningful or interesting way. The music is part screamo, part hardcore, part rock, and part other things... but it just didn't translate into anything that I really cared for. Not for me. KM (Forever Escaping Boredom/416 45th St. Ct./W Palmetto, FL 34221)

#### ATAQUE FRONTAL • 7"

This shit is rad. Raw Peruvian hardcore from '88. This sounds like the Latin American Negative Approach. Yes, that good. Raw hardcore with throat shreddingly pissed gravelly shouts. Remastered with a bonus track, lyrics, translations, Peru scene report from a 1988 MRR, words from Bob Suren, and copies of original artwork and insert. Fucking bad ass, thanks, Bob! CD (Burrito Records c/o Sound Idea Distribution/PO Box 3204/Brandon, FL 33509; soundideadistribution.com)

#### THE AUTUMN PROJECT • *Fable* CD

Quiet and sonic all at once. Instrumental post-rock somewhere between Mogwai and Godspeed! You Black Emperor. They also bring to mind This Mortal Coil with their ambience. At times the songs are airlike in how they float out of the speakers and build with soaring guitars and quickening tempos. They can also be melancholy while being epic. Excellent disc all the way through. One I urge you to pick up. MA (Imagine It Records/817 N 50th Ave./Omaha, NE 68132; imagineitrecords.com)

#### BACK WHEN • *We Sang As Ghosts* CD

Along the lines of present day Neurosis; sweeping sonic soundscapes of guitar and thunderous drumming. Certainly heavy, and effective in being a huge presence. The music is well crafted, and the band creates an atmosphere that is dark and reflective, pulling you further in as the song progresses. Sometimes quiet, other times an avalanche. Each extreme gives strength to the other. It's an interesting ride all the way through. Great and epic disc here. MA (Shock Value Records/7 Larkspur Dr./Smithtown, NY 11787; shockvaluerecords.com)

#### BARN BURNER • CD-R demo

Barn Burner has good fast classic hardcore beats mixed with tricky but ultimately satisfying punk rock. Decent but not potentially righteous use of strong influences such as Thin Lizzy and Black Flag. High points are the guitarists Johnny Thunders-esque leads and the quintessential "society's got me down because I'm 17 and cant do shit, but still don't give a shit about anything" anthem. Fun stuff. Good music to get pumped on the way to an even better bands' show. WC (myspace.com/barnburner)

#### THE BEAT BUTTONS • CD

Of course this came out of Florida, and was recorded in Gainesville. Geez, take a guess on how it sounds? Eleven songs that sound as though they might have come out on No Idea five years ago. Pop punk with a completely MTV friendly sound. Garbage in my opinion. NW (Bakery Outlet Record/PO Box 4054/St Augustine, FL 32085; bakeryoutletrecords.com)

#### BEATNIK PARTY • LP

A bass guitar and percussion duo that delivers disjointed beats and slightly off kilter rhythms for a post modern and quirky effect. The vocals are plainly shouted without much affectation or variation, which makes them tedious after a few tracks. Styled after influences like the Butthole Surfers or Dead Milkmen's more stripped down songs, this band builds on their basic style with a minimal spoken word style. Like an open mic night recital. Beatnik Party attempts to recreate the feeling of an older cultural rebellion that to some extent has no place in our new world. Much of what they do is an homage to the past, in sound and style. I wish they would've included a lyric sheet along with this 12" so you could at least

have a better sense of what the songs are about. Lacking that, you are left with just the bare bones sound which gets repetitive and old after a few listens. The music is vocally driven, yet the vocals are obscured by the delivery, so a lyric sheet would enhance the experience of this record and make it more appealing to a reviewer such as myself. Plus I am just tired of getting things for review that have promo sheets, multiple stickers, and a button but don't bother to give any info about the message the band has (especially when I can assume they have one). Live, this band probably has a greater appeal though. LO (FuQ Records/1402 Auburn Way N #107/Auburn, WA 98002)

#### THE BELLAKUN • *Bendicion Maldita* CD

This band is a lot like Jets To Brazil; not only in their music but the cover art looks shockingly similar also. They state Pinback as one of their influences and I could see that as well. The way they've written their linear notes is annoyingly repetitive though and seems almost as an inside joke but I can't tell. This band seems a bit pretentious and self indulged at some points which is harsh I know, but the way they speak about capitalism seems more of a fashion statement than a political message. Trying to fit the artsy, tortured, indie rock mold. Mediocre melodies and lyrics gave me a bad first impression for these guys. MV (Has Anyone Ever Told You?/PO Box 161702/Austin, TX 78716; hasanyoneevvertoldyou.com)

#### BELLIGERENT DECLARATION • CD

Well, the cover art from Matt Daley is nice. The music is another story. They mix hardcore with indie rock, emo, rap, etc. It is so all over the place and unfocused; it has zero impact. The songs run out of gas before they really get started. It's almost as if the band collectively decided half way through each song they were no longer interested. Truly horrible stuff. MA (Beautiful Life Records; beautifulliferecords.co.uk)

#### BLACK BEAR • CD-R

This rocks. Dancy indie-rock with minimal vocals. It doesn't reek of anything spectacular, but I really dig this sound. This sounds like what it probably is: a bunch of guys messing around to have fun with a sound. Sometimes fast-paced and bouncy, sometimes slow and steady. Some of the slower parts even seem reminiscent of early Do Make Say Think, but not enough to make it very obvious. It's hard to find a band to properly compare them to; Black Bear is just extremely catchy and I've found myself with these songs in my head for days. In fact, I'm addicted. Eight tracks that anyone who likes indie-rock can appreciate. WC (Natahn/1 W Biddle St. #3F/Baltimore, MD 21201)

#### BLANK STARE • 7"

I believe this fast straightedge hardcore band is from the Boston area, based on some clues in the layout. Seven songs of faster-than-usual straightedge hardcore complete with gang vocals that I hope create some good sing-alongs at shows. The vocals are shouted and not screamed, as I'd prefer, but it fits the music well and probably the overall aesthetic, as well. Unlike the stereotypical lyrics you'd expect from this type of band, they cover topics like prostitution and gender in addition to the necessary straightedge songs, such as "Fuck Drugs, Fuck You." Overall, I don't see myself listening to this repeatedly, but it's a good effort that I'm sure appeals to a lot of people. "Straightedge!" MP (thelaststraightedgekidsintown@yahoo.com)

#### BLOOD ON WEDDING DRESS

##### • *CUTE.CUT.KNIFE* CD

Mix bad elements of Charles Bronson and The Locust and you have this bogus disc. I mean, are songs that are titled "Computer Games Will Turn You Into Sonny Bonno" even funny anymore? For its unoriginality, poorly executed plan, and lack of one single decent idea this CD deserves to die. NW (Bowd/607D, Jalan Delmia 15/Taman Bukit Melaka/Bukit Beruang, 75450/Melaka/Malaysia; bowd.revoltandchaos.com)

#### BLOWN TO BITS • cassette

I can't believe how boring this is. It is fast-paced thrash but it's hard to get into because the sound quality is so bad. Everything sounds extremely muffled, except for the awful solos that stand out over this whole mess. See, this is what gives tapes a bad name. MY (Insane Society Records/PO Box 6/50101 Hradec Kralové 2/Czech Republic; insane-society.net)

#### BLUMEN • *Stages* CD

This is a female fronted indie rock band from France. Most of these songs are fast paced and emotionally driven, though a few have steady build ups. The vocals extended from soft-spoken whispers to haunting wails. It's hard to compare Blumen to anything else out there right now. The only thing that put me off a bit was that the vocals seemed to be recorded and placed a bit far in front of the music. But other than a few production tweaks difference that might be helpful, this is a good record. Although it only has 8 tracks. Stages is long enough because almost every song exceeds four minutes. This also comes in some really awesome outlocking cardboard packaging. WC (20 Av. Waldeck Rochet/71230 Saint-Vallier, France)

#### BODIES LAY BROKEN

##### • *Disavowed Decomposing Dequisitions Of Moldred* CD

Looks like a discography of sorts. All the band's recordings from 2000-2002. This might have excited me about twelve years ago, but I'm not really a diehard fan of the Carcass clone these days. Besides most of the production lacks compared to other bands, such as County Medical

Examiners, who do this style (with more heart perhaps?). Save your money and buy the real thing. Carcass. Twenty seven songs in all. NW (One Percent/PO Box 141048/Minneapolis, MN 55414; onepercentrecords.com)

#### BODIES LAY BROKEN

##### • *Eximious Execution Of Exiguous Exequies* LP

Do people honestly like this crap? Grind-noise with the dual vomit vocals thing going on. Every song sounds the same. A dull and pretentious record. MA (One Percent/PO Box 141048/Minneapolis, MN 55414; onepercentrecords.com)

#### BOOM BOOM KID • *Smiles From Chappanoland* CD

When I first put this on I honestly laughed at how bad it was... but the laugh was on me as I now love this CD. I have probably listened to it over 50 times, and on occasion I get a song stuck in my head. Boom Boom Kid is basically Fun People as both bands share all the same members. Pop punk as it was meant to be played; infectious and energetic melodies that are riveting and entertaining. Really great stuff, and not at all what you would expect from a label like Sound Pollution. Amazing pop punk. KM (Sound Pollution/PO Box 17742/Covington, KY 41017)

#### BORIS KARLOF • *Run For Your Life* 7"

This should have been released as a demo, if at all. The songs lack direction and guts. They tend to go on and on without any flare. My attention would drift off, and then I would realize that I was still listening to the same song. Even though I thought I had heard five songs. The vocals lack character. Just shouting the words in time to the music without any emotion or spark. Blah... By the way, note to the label, there is a streetpunk label already around with the name Vulture. MA (Vulture Records/229 Burnet Park Dr./Syracuse, NY 13204; vulturerecords.com)

#### BOXED IN • 3rd 7"

Here we have a new release by veterans of crust and hardcore, Boxed In. This record kills and just doesn't stop until the needle of the record player is singed by the intensity of the music. The songs sound a bit more thrash like '80s style hardcore like Ripcord and the like, as opposed to their LP which I felt was more just raging punk rock with some metal influences. There's also a Kafka Prozess cover and it's played well, and not to mention the songwriting has improved since their last release. The recording is awesome and is just searing with high end and kills with a ferocity that they've never had on any previous recording. I think this is their best release yet, and is worth checking out. DJ (Heartfirst Records; heartfirst.net)

#### BREAKDANCE • *Mistaken Grave* CD

Dude, this album is so diverse—every song brings something new to the very well laid-out table, and unlike most bands that wouldn't be able to pull off such an eclectic myriad of music, they breeze through ten tracks like pros. The depth of genres range from stoner-y metal with deep, dark vocals to lighter, upbeat punk—then it takes a 180 and barrows some riffs from black metal, hardcore and then that pop punk thing that goes "whooooa-ooo, whoaaa." (Sorry, but it reminded me of Pennywise.) Other than that surprise homage to Pennywise that only occurs for a few lines in "Coddpiece Of The Gods," this album is completely solid. The vocal range of these two singers are unreal—one song it's Danzig, the next Troy Sanders (from Mastadon), and then a computer belts out a tune in "Until You Call On The Dark." Also, the lyrics are both deep and hilarious. Breakdance provides spot-on social commentary about the "Carebare Punks" (i.e. "pc punks... who cry in the moshpit and message board attacks") in addition to George W. and Laura. I can't say anymore—just pick it up (only six bucks!) and I'm sure you won't be disappointed. AW (breakdance666.com)

#### BRODY'S MILITIA

##### • *The Appalachian Twelve Gauge Massacre* CD

Powerviolence style punk rock played by a bunch of drunken red necks. Alright, it works for me. I wonder how many bottles of wild turkey were consumed during the recording of this album. On the inside sleeve there is this hate mail letter from some kid telling the band to go suck GG Allen's cock and what not because Brody's Militia "has no place in hardcore." The kid goes on and on about how much he hates them and then they publish it in their CD, it's pretty funny. Keep your guns loaded, the moonshine flowing, and the riffs coming. CTB (Sound Pollution/PO Box 17742/Covington, KY 41014; sound-pollution.com)

#### BUCKET FULL OF TEETH • IV CD

Bucket Full Of Teeth is a studio project featuring Brad Wallace and Will Killingworth of Orchid fame and compiled/released at Dead Air studios. They don't play shows and the other members seem to change. I have a feeling that Will spends hours and hours in his recording studio fiddling with his baby. The music is a combination of hardcore styles but a thea-y and aggressive. I think this is the best of their releases so far, and not only one I have listened to repeatedly. Their instant shifts from song style to song style within a single song can be disorienting at times, but they seem to have achieved better flow on this release. For those folks interested in experimental extreme hardcore and grind. KM (Level Plane Records)

#### CAR VS. DRIVER • *The Complete* double CD

Wow, this takes me back. Car Vs. Driver was the home town band in Atlanta in the early to mid '90s. It seems like they played almost every Sumner Reptile show I drove down from Tennessee to see in those days.



Along with other Southern hardcore bands of that era—Scout, Freemasonry, Quadiliacha, Cop Out, and Assfactor 4—they laid the foundations for the next generation of Southern heavyweights like Thumbail, Hellbender, and Hal Al Shedad. Like many of their contemporaries, they played a hardcore directly influenced by the mid to late '80s band of DC. Fugazi is the biggest and most obvious inspiration; but if you listen closely, you can also hear touches of Soulside, Rites Of Spring, Rain, and late-era Dag Nasty. Kinetic and bass-heavy, their melodic and emotional sound perfectly complemented stagemates such as Current, Hoover, Policy Of 3, and Spirit Assembly. Nearly forgotten and never having fully had their due, I'm really glad to see their music see re-release in the ever-convenient discography format. Thanks to Gavin Stickfigure. TS (Stickfigure/PO Box 55462/Atlanta, GA 30308; stickfiguredistro.com)

#### CAUGHT UP • *Cross Faced 7"*

Long Island, NY band that is admittedly going for an Outburst, Underdog, and Madball sound. I'm inclined to give this a bad review, as I don't much enjoy it, but there are people out there who do, I'm sure. Regardless, they have typical "stabbed in the back" style lyrics of a personal nature. One look at the cover and you can guess what their music will sound like and what their lyrics will be about. Then when you finally listen to the songs and read the lyrics, you sadly can't believe how correct you really were. I don't think calling this "amazing-core" would be inappropriate. Not to be totally down on this 7", the packaging is very well done and nice looking, the recording is solid, and they're pulling off this style well enough. It just so happens the style does nothing for me. MP (Gutshot Records; gutshotrecords.net)

#### CEASE UPON THE CAPITOL • *The End Of History* CD-R

They have a song called "Breaking A Coma," and yet I find this disc putting me into a boredom induced coma. Oh the irony... It's 1993 all over again. Noodley emo and a horrible vocalist who tunelessly, and even more funny, lacks emotion as he shouts lyrics to these songs. You can make all the noise in the world, but when the delivery is less than interesting is anyone listening? MA (Chronological/2111 W Linden Ave./Nashville, TN 37212; chrono.childismine.com)

#### CERBERUS SHOAL • *The Land We All Believe In* CD

First off, weird name, huh? The letter that came with this says they already have eleven albums out. From the cover art I was expecting something strange. Here we go; imagine if Frank Zappa was conducting music at some sort of twisted renaissance fair. There's an accordion and a banjo, I think. The first song is pretty cool, but from there it goes downhill. Some of the songs are as long as fifteen minutes or more and are sort of boring. Experimental art folk rock (more folk than rock) DUH (North East Indie; northeastindie.com)

#### CHAIN BREAKER • 7"

This reminds me of The Dead Ones musically, with some Nine Shocks Terror type vocals. Melodic, yet fast hardcore punk that didn't disappoint me at all. The screened cover looks very cool as well. Seven songs in all. Good luck getting this one, it's a German band on a German label. NW (Vendetta/Gleimstr. 17/10457 Berlin/Germany; vendettarecords.de)

#### CHAINS AW DISSECTION

##### • *Malodorus Decomposition* CD-R

One man death metal grind machine. The songs are a huge wall of guitar with everything else rumbling underneath. It's not bad. I think a better recording could do wonders. I'd like for the drums to sound heavier and the more doom in the bass. Either way, it beats all the narcissistic whiny emo crap out there. MA (chainsawdissection.com)

#### THE CHILDREN'S CRUSADE • 6 song demo

I guess this would fall under the term powerviolence, though the drum program for this two-man assault sounds pretty wimpy, and makes it more funny than brutal. Six songs that desperately need a drummer. NW (Dr. Federico Avila/41 Grandview St. #1405/Santa Cruz, CA 95060)

#### COBRA NOIR • *Abode of The Dead* CD

This is good. Hailing out of Canada, Cobra Noir features former members of Ite, The Black Hand, and In Dying Days. Dark and foreboding, *Abode of The Dead* features ten tracks of d-beat style hardcore that can plod along at a relaxed pace, or alternately stampeed with a brisk assault. The melody beneath the hammering sound holds it together quite well. Overall this is just a really good reekin' d-beat record. They also have a 7" out that is good as well. The 1 PO of this release is available from: Magic Bullet, KM (Cyclop Media/46 Du Charron/Levis, Quebec/G6V 7X5/Canada)

#### COMA • LP

This is some wicked crust from Sweden. The cover art is classic with a great sense of humor, and the music contained inside will destroy you with a full assault attack of metal faced Scandinavian crustcore. Fifteen tracks clocking in just under 20 minutes. Showing no mercy and taking no prisoners, Coma delivers the shit. KM (Insane Society Records/PO Box 18/504 01 Nové Bydžov/Czech Republic)

#### THE CRACKS • *At The Gas Station* demo

Dude, I hope these guys are 15 or else this tape has no cred at all. It's boring to say the least. It just sounds like they recorded a couple of "punk rock" jam sessions. I mean I can see if they were still in 11th grade it would be acceptable because they have time to evolve into something

better and more polished. Hopefully that's the case. The lyrics are typical high school punk rock "the world sucks, fuck the government" sort of shit. I always encourage people to keep playing music, but this demo doesn't do anything for me at all. CTB (\$2 to Philip Knowles/PO Box 210/Williams Bay, WI 53191)

#### CHRONICLE A/D • *Bloodsport War 7"*

Chronicle A/D hasn't really taken off as the next big thing, which is odd considering that this band has members of Antisocial, Initial State, and Karst. They are a 3 piece that play heavy hardcore that has a dark atmospheric overtone to the sound. The songs are crushing and rhythmic with harsh vocals (it sounds like all 3 members share the vocal work). This is their second 7". Political lyrics coupled with depressing and dark music. This is really pretty good. Peace punk hardcore that is well done and vicious. Check this one out. KM (Loderbrook Records/PO Box 25453/Salt Lake City, UT 84125-0453)

#### DEAD HEARTS • CD

Not that I knew what to expect, but I was taken aback by this band's ferociousness. Dead Hearts offers up rocking hardcore with a metal edge that stays pleasantly rough and tumble throughout. Fittingly bleak lyrics are screamed over a relentless beat of energy, with a few fun choruses thrown in for good measure. There are tons of bands out there playing a similar old school hardcore inspired sound with incredibly lame touches, Dead Hearts is able to infuse some honest passion into the sound and come up with a great record. Put down your Bridge 9 releases and pick up this instead. LO (State Of Mind Recordings/PO Box 351/Port Jefferson, NY 11777; stateofmindrecordings.com)

#### THE DEATH OF ANNA KARINA • LP

The Death Of Anna Karina is from Italy and play crazy modern hardcore in the vein of Orchid. Their songs vacillate between being fast and chaotic and then nicely melodic. They play driving, high-energy rock with intricate breakdowns. The emo style vocals and introspective choruses are finely delivered between the screaming. I also liked the cool, marching band type drum solos on the first side. Side B has more disjointed rhythms and crazy noise. After the long and slow intro, they sort of blast off into weirdness until the needle picks up. LO (Slave Union/1012 Raymond St./Schenectady, NY 12308; slaveunion.com)

#### DECONDITIONED • *Where Am I?* LP

Representing Northwest hardcore are Deconditioned. These boys play fast punk hardcore in the vein of Gangreen and Void with a hint of Black Flag thrown in. Harsh screaming vocals front the group singing about frustration, rape, society, and all the shit in between. If you like straightforward hard punk ala Out Cold and crew then dig this slab o' vinyl. CF (B.E. Records/2706 Harvard Ave. E/Seattle, WA 98102)

#### DECREPIT • CD

This album is a complete discography by Seattle's crust punk band Decrepit. This is all their studio-recorded tracks from 1996-1999, and is over 40 minutes of brutal punk rock. The songs are d-beat crust with metal riffs and a dark sound, yet I don't find them all too memorable. I've never heard of this band before, so I was surprised to see that this was a discography. The problem I have with this CD is that while the lyrics are good and the recordings are decent, I just don't find it all that interesting and it gets a bit repetitive. I definitely like this style of punk, but this just doesn't really get me fired up like other stuff does. I feel like "eh" when I listen to it, though I wish I were more excited by it. DJ (Red Devil Records/c/o Adam/PO Box 13/41400 Myslowice/Poland; redevilrec.com)

#### DERROTA • LP

Derrota is from Spain, and plays some seriously heavy and crusty hardcore. Ten long, hard songs with samples thrown in, with a dash of punk rock at the end as well. All in Spanish, with lots of good riffage that reminds me a little of a less technical Baroness at times, with lots of distortion and shouty screams. Sounds like it would be lots of fun to see live. CJ (Trabuc Records/PO Box 160/46740 Carcaixent (Valencia)/Spain)

#### DEVIL LOCK • *These Graves* CD

Previous to this, I've been listening to a CD-R of white noise (vacuum and hair dryer) because it helps to soothe the baby. Oddly enough, this ambient noise CD has a lot of the same momentum—just the tones are different. Devil Lock presents three tracks that hover quietly in semi-dark tones. The songs have a constant drone behind them as they echo and moan through the manipulation of organ, tapes, and electronics by Justin Meyers. It ain't bad, but it doesn't soothe the baby like the hair dryer recording does. LO (Pacrec/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

#### DISNIHIL • CD

Four songs of dark hardcore, crust-punk. This is another band that draws influence from Tragedy and His Hero Is Gone and assumes the sound as well. The vocals aren't as rough and growly as is the usual case for this style of punk, but they get enough force across. Not quite the best, but all the crusties who can't get enough of this type of fast, discordant, doom-punk should eat this up like crazy. WC (myspace.com/disnihil)

#### DISRESPECT • *Warrior 7"*

The latest EP from this ex-member filled political punk band from Minneapolis. If you have yet to hear them, they are ex-members of Misery,

Civil Disobedience, and Destroy. In comparison to their other bands, however, I find this a little lacking. They have three vocalists and while they seem to celebrate their individual vocal styles, it sounds a bit disjointed and uncomfortable to these ears. Many of the recent bands playing this style have come across as boring or downright bad, in my opinion, but this particular record didn't have me hating music. I listened to it a few times, and while nothing particularly grabbed me as awesome, I was able to spin it without being completely bummed out. If you're a big fan of the members' previous works, you may very well be stoked on the *Warrior 7"*. I would suggest not expecting it to upstage them, however. MP (Profane Existence/PO Box 8722/Minneapolis, MN 55408; profanexistence.com)

#### DOGS OF IRE • *Sterile Thoughts From A First World* CD

Normally when you try to mix a melodic emo type sound with chaotic metal you get something that is very awkward sounding. Dogs Of Ire puts together these two disparate sounds and actually pull it off. At times they have a melodic sound somewhat reminiscent of Policy Of Three and other emo bands from that era. It's melodic without degenerating into a jangly, boring mess. Then they mix in chaotic metal along the lines of Rorschach with transitions that work, even the abrupt ones. The vocals are roughly sang with the edge of screaming being skirted on many occasions, though the line into shrillness is never crossed. Overall I give this high marks but have to deduct a few points for the 13 minute song that really starts dragging after the first 5 minutes. BH (Ethospine Noise/PO Box 1611/Riverside, CA 92502; ethospine.com)

#### DOHRN • CD

This is some sort of screamo/grindcore concoction that maybe I'm just too old to understand. The longest song on the CD is 68 seconds which turned out to be a plus for me. Within one of these sub-minute songs you'll get about 50 tempo changes ranging from moshy breakdowns to blast beats with none lasting for more than a couple of seconds. There's also a fair amount of screaming about politics. The music is played tight but I was having trouble following it. In the end it all sort of mushed together, maybe I just don't have ADD to a high enough degree. Anyway, if what I've described sounds like a sound that you are into you won't be going wrong if you check this out, otherwise I'd stay away. BH (Ethospine Noise/PO Box 1611/Riverside, CA 92502; ethospine.com)

#### DOVE YELLOW SWANS • *Live During War Crimes* CD

Oh boy. Noisy noise noise... Dove Yellow Swans is all about the experimental, improvisational jams, with lots of feedback, electronics, guitar, and more! These guys aren't as slowed down or droney as Sunn0). Khanate, and that whole crew but they definitely have a sound that is discordant, jarring, and without much central melody. If noise is your thing, this is probably right up your alley. Six re-mastered songs that were initially recorded live, on one great comp CD, with cover art from Devendra Banhart, with lots of skulls and arrows! CJ (Release The Bats c/o Matthias Andersson/Heimutsrogatan 4a, 2tr/41264 Göteborg/Sweden; releasethebats.com)

#### DRUGS OF FAITH • *Questions* CD-R

Heavy and lurching. Near apocalyptic. "So Be It" is the choice cut of the two. For fans of Brainin!, Artimus Pyle, "Word As Law" era Neurosis, etc. MA (BrickintheFace Anesthesia Recordings; drugsofffaith.com)

#### EMPTY SILOS • *Echo War* CD

Ouch... another name that needs to be executed. Ho hum, dreary emotional chicken piss that needs to die of that Asian bird flu. Lots of echos, and reverb mixed with some bells, and mellow guitar guitar spurts. Could this be an experiment by Bard college students? NW (24 Knox Ave./Stony Brook, NY 11790; emptysilos.com)

#### THE ENDLESS BLOCKADE

##### • *Turn Illness Into A Weapon* CD

More grindcore. Blast off, sludge down, and repeat formula. Fun to play, but I doubt I'll listen to this again. Dark and short lyrics. CD (Sound Pollution/PO Box 17742/Covington, KY 41014; sound-pollution.com)

#### ENDLESS NIGHTMARE • 7"

Here is the newest output from Philly's own hardcore crust trends. Fast thrashing d-beat style shit complete with harsh vocals. For some reason the second side of this grabs at me a little bit more. Maybe it's the cool guitar solos and rhythms. HN goes for the crowd sing along parts in a lot of their songs. The lyrics of course are about the fucked up reality of this shitty world situation we live in and a scream in the face of those who perpetuate it. CF (Erik Mohr Andrewsen/PO Box 63543/Philadelphia, PA 19147; endlessnightmare.tnpod.com)

#### EQUAL • *Old School Or No School* cassette

Equal plays youth crew inspired hardcore in the vein of Chain Of Strength. But where Chain Of Strength was sort of the boy band of straightedge. Equal gives you a more honest musical expression with lyrics describing all the lame aspects of the scene. Equal is from Croatia but sing all their songs in English. Their songs mock violent dancing, the importance of colored vinyl, San Diego-core, and other who take away from the positivity of the scene. Plus the music is upbeat and catchy. I really liked these songs; they are fun to listen to and have right on lyrics. LO (Brand New Place c/o Mario Tucman/Stefaniceva 4/10000 Zagreb/Croatia; brandnewplace@hotmail.com)



#### ERIN TOBEY • CD

Eponymously-titled solo release by Erin of Abe Froman fame. I've never actually listened to Abe Froman so I'm not sure how it compares, but basically this ends up sounding like one-half of The Softies. The lyrics are well written introspective meditations on self and relationships—I really appreciated the science-fiction references. While admittedly this isn't the kind of thing I'd be into anyway, I found this particularly unlistenable. The vocals were too slurred and unintelligible and the songwriting just wasn't that compelling overall—returning to my previous comparison, the dynamic interplay between two guitars and vocalists is what made The Softies great, and dynamics is unfortunately what this release lacks. TS (Bakery Outlet Records/PO Box 4054/St. Augustine, FL 32085; bakeryoutletrecords.com)

#### THE FALLOUT PROJECT • Hopes & Ropes CD

Heavy drawn-out hardcore with some melodic interludes here and there. This isn't doom metal or anything, but it's not your average metalcore either. Passionate vocals match up with political lyrics for some fairly long songs. Only downside is the sound-clip at the end because I've already heard it used in a Killwhiteydead song. But that's just my pet peeve: hearing the same sound-clips from movies over and over again. Whatever, hardly anything to berate a good album over. Anyhow, while this doesn't especially sound like anything innovative and new, it is different than what most bands in hardcore are doing these days. This is certainly good for a listen. WC (Dare To Care Records/PO Box 463, Station C/Montréal, QC/H2L 4K4/Canada; daretocarerecords.com)

#### FAT DAY • Snarl Of Pulchritude: Singles 1993-2003 CD

This CD is shrouded in mystery and is obscured like a mirage. Ugliness and snottiness abound here within. Off the wall songs of a varied and dubious sort leaves me pondering what sort of conditions sprout forth cretin oddity of this breed. I do have to say that this CD is quite compelling and I am curiously drawn into its strange secrets. What does it mean when 3 out of 5 band members are wearing glasses? Unique and different are probably the words that I would describe these genre benders as. Who's in the what in the where now?!? CF (100% Breakfast/PO Box 381804/Cambridge, MA 02238)

#### THE FICTION • Names CD

I liked this CD, but for the life of me I am not sure how to describe it. Of course The Fiction is a rebirth of part of Saetia, but at this point they have a lot of releases out and that probably isn't so important. But the sound is a definite extension of what Saetia was doing... an ancestor of The Fiction most certainly. The songs are well crafted and they strike with passion and energy. Emotive music with screamy vocals and frantic rhythms. Really this is quite good. Catchy and energetic with a pulsating sound that assaults with a high quality groove. I guess this is in the screamo category, but well controlled and well crafted... the emphasis is on quality songs rather than chaotic noisy screaming. Good stuff all around. KM (Waking Records; wakingrecords.com)

#### FIGHT FOR CHANGE • Join The Fight 7"

Old school youth crew straight edge hardcore from Portugal. This is Fight For Change's 3rd 7", and they hit hard with a powerful production and solid youth crew hardcore. Nothing new, nothing innovative, nothing unexpected... just solid hardcore with singalongs, breakdowns, and political/personal lyrics. The record is a benefit for the ALF and the lyric booklet has explanations for the songs... clearly Fight For Change has more on their minds than rocking out. If you like this sort of hardcore then this is a very good record. It delivers with a punch. KM (Commitment Records/Klein Muiden 38/1393 RL Nigtevecht/The Netherlands; commitmentrecords.nl)

#### FLEAS & LICE • Prepare For Armageddon CD

Here's the brand new release from Holland's drunken squatter punks, Fleas & Lice. This album is just as memorable as their last full length, *Recipes For Catastrophes*, with catchy slogans and melodies, and also some metal riffing thrown in for a good mix. The lyrics are politically relevant to current topics and focus a lot on the current administration and the end of the world, as well as industrial pollution and women's rights to name a few. This album has the Fleas & Lice sound that I like... and they still are playing rowdy punk rock after their 10 years of existence. Rad! DJ (Rodent Popsicle Records/PO Box 1143/Allston, MA 02134; rodentpopsicle.com)

#### FORMER CELL MATES • Haste CD

Former Cell Mates has the capability to remind me of bands like Mudhoney, Husker Du, and curvy Lemonheads but still make me cringe. I think its because, while they can rock out some really catchy and classic punk riffs, they have this bar band "rock station" quality to their sound that is totally unoriginal and overproduced. AKA, My dad might like this. Now if you can get past all of that (and past the endless cowbells) then you will definitely enjoy what Former Cell Mates has to offer. I suppose the best comparison I can make would be to Chinese food and anyone who has ever ordered Dim Sum will understand completely. You're munching on some delicious things like spring rolls and scallion pancakes and all that good stuff. Then, out of nowhere, some slimy and undesirable dish comes your way. Its tucking gross, but you know damn well that some of those amazing veggie sesame chicken things are on the way. Somehow that makes everything okay. MAH (Newest Industry Ltd 100/G1 Wellfield Rd/Cardiff/CF24 3DG/UK; the.newestindustry.com)

#### FRIENDLY • 7"

This sort of reminds me of Skate Korpse a little bit. Not as good, but sounds a lot like them musically and vocally. Four songs from this St. Paul, MN band. Kinda cool I guess... NW (\$3 to Wil Olsen/1443 Chelmsford St./St. Paul, MN 55108)

#### FRIVOLVOL

##### • Frivolous Vol. 2: The False Security Programme CD

Too busy and overwhelming. The songs are full of breaks and tempo changes. Too much emphasis on being complicated and tedious, instead of solid and flowing. Few bands can have a complicated sound and be

#### GASP • An Earwig's Guide To Traveling: Collected And Unreleased Tracks 1996-1999 CD

Twenty-five previously unreleased and vinyl only tracks from this deceased experimental hardcore band. Tape loops, noise, heavy guitars and screamed vocals make this band intense and weird as hell. I'd never heard them before this release and I'm surprised because they kick major ass. Imagine if Orchid had dropped acid and used a ton of weird effects in between they're songs and you would be close to what this late '90s band sounded like. Gone but certainly not forgotten. MV (Capibara Records; capibararecords.com or Avan-Garde Fram Records c/o Alexander Lorch/Bowdin College SU Box 709/Brunswick, ME 04011)



interesting. Frivolvol is not one of them. The vocals are dull and further undermine the overburdened music. MA (If Society/Iyrangonne 7a1/00550 Helsinki/Finland; ifsociety.com)

#### FUCK ME DEAD • demo

Judging by the cover, I thought I was in for some thrash, but it's bouncy and quirky surfy punk with shouty, voice breaking vocals. Not bad, but not very grabbing to me. CD (\$3 to Norm/1668 AE Pender St/Vancouver, BC/V5L 1W5/Canada)

#### GATE TO GATE • 1 Turn Black Keys CD

Noise aficionados Greh (Hive Mind) and Mike Connelly (Han Police, Wolf Eyes) coalesce their adroit and fertile inventiveness to bring this project. Gate To Gate, to its feet. Once risen, the GTG monster ferments opaque rumblings and electric shivers for over an hour, throwing moth-eaten tones back and forth from speaker to speaker. Sludge-ridden vocals try to make their way through the mess but ultimately end up distorted and lo-fi, comparable to those of Lightning Bolt. What stands out the most in the hours worth of 1 Turn Black Keys though is the eerie, droned



out atmosphere that is created. Greh and Connelly do a superb job at constructing walls of menacing sound and throbbing anti-rhythms that could get under an elephant's skin (which can be 2.5 to 3 cm thick). Get it? Fans of feedback, drugs, Mouths, spare time, and kickboxing take note. MAH (Pacrec/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

#### GOLDEN BIRDS • Carrier CD

Indie rock that hurts my head perhaps in the same way that Cut The Shit would make my mothers head hurt. Lots of guitar jangles and reverb make this very boring and typical. I'm sure there are tons of post punk people out there bobbing their heads at their shows. NW (Paranoid Records/BP 6277/14067 Caen Cedex 4/France; paranoidrecords.net)

#### GUIDED CRADLE • LP

This is a pretty awesome record if you dig d-beat hardcore. Guided Cradle started out doing Anti-Cimex, Doom, and Extreme Noise Terror cover tracks, and they were aptly called Anti-Climax. They then decided to do original tracks and changed the name to Guided Cradle. The sound is by-the-numbers d-beat/crust hardcore that has been influenced by Scandinavian hardcore and the aforementioned bands. If you are looking for something new then Guided Cradle won't get you off, but if you are just interested in straight up d-beat then this is pretty awesome. It is just really well done and well put together. The cover art features what I would guess are Orcs and Worgs from *Lord Of The Rings* attacking some police. Crust it up!! Oh, yeah, they are from Czech Republic and this LP has seven originals and an Anti-Cimex cover track. KM (Damage Done Records; damagedonerecords.com)

#### HEAVY SEALS • Jazz Bust CDep

When the instruments listed on the one sheet include shampoo bottles, showers, and hair dryers you know that you're in for noise. That's exactly what you get with this CD. Not being a noise aficionado I can't really say whether this is good or not. There is a variety of low pitched noises with some squeaks and whines thrown in here and there. The band consists of Bruce Paine and John Weise who I gather are somewhat well known in the noise community. Hopefully that will clue you in to what this is like. BH (Pacrec/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

#### HELLER MASON • Minimalist & Anchored CDep

Nicely layered acoustic folk with soft male and female vocals accompanied by drums, bass, trumpet, cello, and piano. Apparently this album was first recorded with just the male vocals and acoustic guitar and all other instruments were added on later. A very Midwestern feel to all of the songs that makes it really easy to listen to and enjoy; some of the songs remind me of The Graves while the vocals on others are comparable to Elliot Smith's. This CD took 3 years to complete and shows in his well-structured songs and attention to detail. I would suggest this to anyone mildly interested in this style of acoustic songwriting. MV (1315 Coolidge Ave./Little Chute, WI 54150)

#### HER CANDANE • ...Could Be Nothing To Some CD

This is some of that emo-metal stuff or something. It seems to be played and recorded well. I can't say more than that, I just don't like emo. If you like emo you might like this. DUH (Sound Vs. Silence/PO Box 2532/Salt Lake City, UT 84101; soundvsilence.com)

#### THE HEURISTIC • Parapraxes CD

This is the kind of Dillinger influenced metalcore that people pop like a thousand boners for. Noisy, intricate, and heavy shit that when you hear it live you know you gotta constantly make sure some jackass in camo shorts isn't going to Bruce Lee your ass. The Heuristic plays it pretty fucking good too, but no one likes a showoff. MAH (Black Box Recordings; blackboxrec.com)

#### THE HI FI MASSACRE • Disarm The Humans CD

When you get things to review you usually get a "press sheet" of some sort, either grandiose or simple. Most of the time it is describing the band for you already. So in the sheets own words I will reiterate: spastic, intense, and loud, or, calculated, mathy, political post-hardcore. Since this review is being written by an ape with a poor grasp of the English language and an abhorrence of math, I might not use those exact words myself but hey! Whatever! CH (Sound Vs. Silence/PO Box 2532/Salt Lake City, UT 84101; soundvsilence.com)

#### HIPS • 7"

The name of this record should be "No Blood For Oil And People Should Stop Wasting Oil To Release Record That Suck." Four songs of lo-fi, jangle rock. NW (54 to Going Underground/1412 17th St.#0 Bakersfield, CA 93301)

#### HOLD FAST • No Words Left"

Five tracks of pretty straightforward straightedge hardcore from Texas. Nothing special, but not all that bad either, just real predictable. Every genre of hardcore is predictable at this point, so that isn't unique to Hold Fast. Mosh and break downs, though not mosh metal, this is definitely hardcore and not mosh metal. Lyrics are about friendships gone bad, holding the line, defending the scene, staying true to the edge. KM (Stray Dog Records/81915 Debbie Lane/Magnolia, TX 77355)

#### HOLOCAUST IN YOUR HEAD • LP

This LP fucking tips! Awesome d-beat hardcore punk with good riffs

and a rock'n'roll vibe with brutally harsh vocals. The songs are heavy, distorted, and all out attack, and the vocals sound a lot like early Skit System's vocals. Just really fucking pissed off! The melodies are catchy and the recording sounds good, and the album all together is well done. This one really gets the blood flowing. Fuck yeah! DJ (Trabuc Records/PO Box 160/46740 Carcaixent (València)/Spain; trabucrecords@nodo50.org)

#### HOMO2 • Gaynesville, Florida CD

No brainer where this outfit stands. Save for the horrible "PDX," this duo reminds me of early '90s K Records pop. Rudimentary music—guitar and drums with lo-fi production. The content and delivery are humorous, which makes for an entertaining listen. On the whole I think they could have cut out some of the songs and released a more solid EP. Surprised Lengua Armada hasn't put out their record. The grind vocal breaks on "PDX" and "Celebrity Government" are weird, and don't work well. "Y'alli Kin?," "Uhaul," and "Dial Drunk" are the standouts. MA (myspace.com/homo^2)

#### THE HOSPITALS

##### • I've Visited The Island Of Locks And Jazz CD

This is the new full-length from The Hospitals. Chaotic, noisy garage-punk that sounds like it could have been recorded in a pole barn. This is my first experience with this three-piece band, consisting of drums and two guitars, and I'm really digging it. Comparatively speaking, a more structured Harry Pussy seems to be a popular opinion, and rightfully so,



as The Hospitals have covered them on a recent 12". I'm a sucker for any "wall of noise" music, but especially when the band can write a good hook and make it memorable. That's exactly what The Hospitals has done here. I see myself listening to this on a pretty regular basis. The more I listen to this, the more I love it. Pick this up and give it a try. MP (Load Records/PO Box 35/Providence, RI 02901; loadrecords.com)

#### IGUT • Shaping 2002-2005 cassette

Punching metal core that does not stop until the ribbon runs out. Igut plays the quintessential mosh metal type hardcore that has become popular the world over. Brutal guitars, heavy drumming, and dark lyrics all layer together to create a wall of intense negativity and roughness. This Croatian quartet does a good job of playing a sound I am kind of sick of without making me hate it. A lot of the time I am frustrated by the didiness this style of music seems to bring out, but Igut plays it without pretension and without making me think they are a bunch of dicks. If more bands who played this style made music the way Igut does, I might start to appreciate it. Good job guys. LO (Brand New Place c/o Mario Tucman/Stanićeva 4, 10000 Zagreb/Croatia)

#### IN ARCADIA • It It Bleeds, We Can Kill It CD

Contrived emo. Which means they'll pack the house on their next tour. I

really think the majority of music out there today is garbage, and this band only gives strength to my bitter attitude towards current music. This is the future sound of soccer mom music. MA (Handstand Records/PO Box 110398/Brooklyn, NY 11211; handstandrecords.com)

#### IRON BOOTS • Weight Of The World CD

You would never guess Iron Boots is a present day band from Virginia. They sound like a lost NYHC gem from 1986. A mix of Agnostic Front, Warzone, and Leeway. Mid tempo with mosh parts and some metallic guitar breaks. I like Dave's vocal style. A sort of talking-singing delivery which has more effect and character than the legions of generic screamers out there. Especially on the song "No Choice." The eighteen tracks on here are from their *Weight Of The World* EP, *Easy Green* EP, and 2004 demo. Great stuff all the way through. MA (Collapse/657 San Leon/Irvine, CA 92606; collapserecords.com or Parts Unknown Records; partsunknownrecords.com)

#### THE JESUS TRIP • The Morning Star CD-R

Sounds like something Verniform would have released about five years ago. Heavily art damaged hardcore post punk. Though I get the sense this band sees no need to be categorized. Stylistically a combo of Mens Recovery Project, Flipper, Kraftwerk, No Trend, and Chrome. The music is dark with a good dose of 'fuck you' in the lyrics without being blunt. They slowed the tape down for "A Map To The Yellow Brick Road," changing the sound to something heavier and more ominous—almost machine like in its weazing trajectory. By far the most interesting thing

I've reviewed this issue. Excellent disc. MA (Bottled Rage Records; bottledragerecords.com)

#### KAPOTTE MUZIEK • Praag/Rotterdam CD

It's a slow, very slow, go through two performances. A pulsing drone that builds from near maulable to the hum of a machine. Not a disc you put on and devote the next base or many minutes of your life to. This is something you put on in the background. MA (Pacrec/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

#### KIDS EXPLODE • demo

I guess this is the German take on the screamo, emo, hipster, booty shake, handclap thing. I was hoping it would be more explosive, but I thought it was pretty predictable. Oh well. CD (Kristof Kuensler/Ischoldstr. 35/9106 Freiburg/Germany; myspace.com/kidsexplodeuip)

#### KREMLOWSKIE KU RANTY • Zanun CD

This band has been together 20 years, which explains how they can play a Clash like punk sound without sounding totally cliché. Starting off with a happy number that has a swing feel, this band's mercurial songs suck you in with a rockabilly sense of fun and rebellion. The dual vocals work well to give them an edginess and smoothness when the song requires. I can't



read the (Polish) lyrics but their website assures me they are "poetic." While understanding the lyrics would be nice since so many of the songs are vocally driven, the sound of the band is enough to enjoy all on its own. Eleven songs. LO (Nikt Nic Nie Wie/PO Box 53/34-4000 Nowy Targ/Poland; nnnw.pl)

#### LA DESCENTE DU COUDE • L'Indécence Du Coup CD

These dudes are members from previous Montreal bands such as Suck La Marde and Guerilla. Their sound is nothing really new—in the vein of that dance-y Mars Volta or the Plot to Blow up the Eiffel Tower thing and that experimental punk thing that At the Drive-In did, but in French, which I think saves the whole record. The lead singer's voice is very catchy and kinda dreamy, especially during the slow parts. It's very well produced and has neat packaging. Buy it if you like French punk/dance-y stuff. AW (Dare To Care Records/PO Box 463, Station C/Montréal, QC/H2L 4K4/Canada; daretocarerecords.com)

#### LAST DAYS • CD-R

A three-piece hardcore band hailing from Montreal. Six songs of faster paced punk that perhaps drag a little due to the songs being to long. Hardcore songs should rarely go over two minutes in my opinion. In this bands case, every one of their songs do go over that two minute mark. NW (\$6 to 2nd Hand Smoke/77 Mont Royal O.#104/Montreal, QC/H2T 1S5/Canada)

#### LAZER MOUNTAIN • Electric Piss LP

Okay, I was kind of dreading this review because I just absolutely hated this record. It's a regurgitated, psychedelic Locust headache. It's just not cute anymore. It comes on puke-orange vinyl (kind of symbolic, don't you agree?), and a screen-printed cover chock-full of penises and electric piss. It's limited to 300 and let's just hope that's it. AW (133 54th St./Moline, IL 61265; lazermountain.com)

#### LIGHTNING BOLT • Hypermagic Mountain CD

Admittedly, this is my first experience with this two-piece bass and drums band. I will also admit that I've altered this review more than a few times. I started out saying that it wasn't bad. Then I wrote that it was pretty boring. Now I'm just irritated and offended. I like my share of "populist avant rock," as the attached promo sheet says, but these repetitious, go-nowhere songs get on my nerves because I simply do not find them enjoyable. Maybe I started off on the wrong foot due to said promo sheet spelling the band's name wrong and referring to them as "sound pirates," but I was hoping this oft-hyped and recommended band would deliver something I'd find remotely redeeming. It was not meant to be. MP (Load Records/PO Box 35/Providence, RI 02901; loadrecords.com)

#### THE MACHINES WILL TAKE OVER • 7"

I though this would be cool because of the name and the cardboard stenciled cover, but I was wrong. Sappy emo rock. CD (myspace.com/themachineswilltakeover)

#### MAJOR CONFLIT • Sounds Like 1983 CD

This is a good one. Members of Urban Waste went on to form Major Conflict, and this CD is the result. Sort of like early NY thrash meets late '70s punk and roll groove. This has 18 tracks with songs from the 7", live tracks, and video for your computer. Cool layout too, with lyrics, photos, thoughtful words from people who were there, and a reprinted interview from an 83 issue of *Guillotine* 'zine. Cool stuff I'm glad I picked it up. CD (Mad At The World Records/PO Box 20227/Tompkins Square Station/New York, NY 10009; matwrecords.com)

#### MALIGNANT TUMOUR • Burn In Hell LP

Malignant Tumor, whom I'm guessing is from Sweden or some other European country like that, plays hard as nails crust punk/d-beat/rock'n'roll with a bit of grind. The lyrics are decent, but not great, and the music is pretty damn heavy. The melodies are slightly above average and all remain in the same key, for the most part. I kind of got bored with this one halfway through, so I guess it's pretty much an average hardcore punk release. It has its moments, but they are too few and don't occur all that often. DJ (Insane Society Records/PO Box 6/50101 Hradec Kralove 2/Czech Republic; insane-society.net)

#### MARTYDOD • In Extremis LP

Wow, this LP is really fucking intense and heavy. I was surprised by how hard this LP hits. It's like running into a brick wall at 100 miles an hour, and then picking up the pieces and doing it all over again. The music is a wall of heavy as fuck Scandinavian d-beat sound, with harsh screamed vocals and melodic yet black metal like guitar melodies played over a pummeling series of drumbeats and booming bass lines. This record will not disappoint fans of heavy as fuck punk/fucking rock, and is probably the heaviest record I've ever heard of. Have. This one should not be missed and is really fucking good. DJ (Havoc Records/PO Box 5555, Minneapolis, MN 55408; havocrex.com)

#### MENAGUAR • I Was Born At Night LP

This rules. Incredibly catchy, soft hardcore with lots of pop and emo influences. Their sound reminds me of Ancient Party, a band that styles its music after the early Dischord/Emo sound. I put emo in quotes because I want the crates to understand the difference between Iago and Promise Ring, 'cause there is a pretty big one. I'm talking about the earlier stuff, the good stuff, the stuff with heart. Lots of melody and tunefulness

combined with catchy hooks and thoughtful lyrics. If the baby could, he'd give the thumbs up for this LP. When I played it he happily cooed and opened his eyes wide as we danced around the room. The US version of this was on Magic Bullet and will be on Troubleman. Menaguar features members of Sheryl's Magnetic Aura and Books Lie, and the latter seems to be more influential to their sound. LO (Narshardaa Records/Jansastr. 15/24118 Kiel/Germany; narshardaa.com)

#### MERDA • Carlos CD

So this is what Brasilianos do in their spare time, or maybe all the time??? Seriously this is some fun and funny ass shit. I don't think these guys give a shit at all! And you know what, this CD is probably better, funnier, and sexier than your band is. I really don't think most gringos get this kind of shit, they are to busy watching TV and complaining about it at the same time. So anyway, these boys play hyperactive thrash poppiness with funny ass lyrics in Portuguese that will have you smiling from ear to ear. And the fucking comic is hilarious to! CF (Sound Pollution/PO Box 17742/Covington, KY 41014; sound-pollution.com)

#### MERKIT HARDCORE • demo

This is my favorite demo of the issue. Merkit Hardcore plays hardcore that reminds me of the good stuff from the early nineties. Political, aggressive, and very human. This is similar to the kind of bands you'd hear from Vermiform, Gem Blandsten, Ebullition, or Old Glory from that time period. Back when every band had explanations along with their lyrics and the songs were politically driven. Their sound is harsh but melodic, full of energy and catchy intensity. Music for the older folks... cool! LO (What The Fuck Happened To Tapes? Records/2163 Hoople St./Ft. Meyers, FL 33901; wtfhtrecords.com)

#### MISCHIEF BREW • Smash The Windows CD

Once again, a gushing review for this band from me. Mischief Brew is everything a punk could want in a folksy, old-timey band. Sweet anti-harmonies of gruff vocals over jangly music that seems to be combining guitar, trumpet, and moonshine jug flawlessly. The lyrics on this CD are stellar. Poetic anthems to a downtrodden life and the hope for a brighter tomorrow that inspire you to throw a wrench in the gears and enjoy what little of the natural world is left. Fans of acoustic punk, labor unions, pirates, drinking songs, and sticking it to the man take note. This is real good shit. LO (Fistolo Records/PO Box 2836/Upper Darby, PA 19082; fistolo.com)

#### MOHORAM ATTA • demo

A decent demo from these politically minded hardcore kids from Santa Cruz. One of the few hardcore bands with 2 vocalists I've heard that actually sound different from each other. I'm hearing a little metal-core mixed in there as well but not too overbearing with breakdowns or shitty 5 minute long riffs; just enough to make a really heavy, dark feel to the songs to add that extra edge. Can't wait to hear more from them. MV (\$2 to Stick To Your Guns/1576 Summerfield Dr./Campbell, CA 95008; sticktoyourguns.cjb.net)

#### MOIST HOST • CD

Twisted and tweaked post hardcore post punk post fucked. Art damaged math rock huffing solvents in the shed maybe? Wound up and paranoid songs that appear to use the cut up method in assembling the accompanying lyrics. Vocal tradeoffs create surround sound over fast tempos and rising and falling basslines. All competing to be in front in a game of me first. The keyboard recalls sounds from old video games in the mid to late '80s. Something for those who are tired of the same ol' same ol'. MA (Butter Flavored Records/PO Box 1041/Sioux Falls, SD 57101)

#### MY DISCO • Collapse Of An Erratic Lung/Language Of Numbers CD

I saw these dudes open for my friend's band Wolf And Cub while I was in Chicago, IL and I really enjoyed them then and I enjoyed them again when I listened to them on my CD player. It's pretty calm, and sounds a lot like At the Drive-In's album *Acrobatic Tenement*. I love Australian accents, so I was a sucker for these guys. AW (Golden Brown Records/PO Box 8402/Philadelphia, PA 19101)

#### NANCY REAGAN DEATH SQUAD • Reagan's Dead, But We're Still Pissed CD-R

Twelve tracks of fast, angry, hardcore from Connecticut. They have a song called "Christum Hosoi Sold Me (rank)." What more can I say? Really, though, compared to most demo and CD-R releases I hear this is pretty solid and there's a lot of potential. Bozarsa's guitar sound, solid drumming, and pissed off vocals. I want to use the word "tough," but in the '80s hardcore was not the insecticidal meathead way. Then again, I don't know these guys. They cover "Seconds and do a fear piss take called "C.T.'s Alright." If you want a comparison, I like it. I suggest getting yourself a copy. MP (Mike Ross Recordings/20 Oakridge Rd. Bristol, CT 06010)

#### NO ROSES • Well On High Water CD

Seven songs of thrashy hardcore. Things are mixed up a bit with some melodic overtones and I even caught a flimsy Black Flag/Blast influence here and there. The vocals are the usual strained singing that verges on screaming while the drums gallop along and the guitars sound like someone using a chainsaw. There's the odd breakdown here and there to mix things up and lots of whiplash tempo changes. There's not a whole lot new here

but it's well put together for what it is. BH (State Of Mind Recordings/PO Box 351/Port Jefferson, NY 11777; stateofmindrecordings.com)

#### NOCTURNE FOR A DYING PLANET • 7"

Think Beherit through a phase shifter. Noise for sure. Very experimental, very cool, very satanic sounding. Yellow wax. NW (\$3 to Tsunami Records/231 Emery Mills Rd./Shapleigh, ME 04076; tsutrash.com)

#### OHUZARU • LP

Italian punk never lets me down. Blasting fast thrash that doesn't really let up until the first track on the B-side where they indulge in a 2 minute slow heavy instrumental intro (which totally takes you by surprise). It then bleeds right into more of the fast shit. Every now and then these wailing rock'n'roll guitar solos will chime in, but they are few and far between. The cover art is what drew me to the album. It surprised me to see that they were on 625 after checking out the artwork and lay out. It looked more like a doom metal album from the packaging. People have got to check these guys out. CTB (625 Thrashcore; 625thrash.com)

#### OREIRO • Heartfelt Words CD

I review so much polish hardcore; it's fucking ridiculous. It is never on purpose either, I either grab it because its aesthetically pleasing, or it gets sent to me, in which I hope it is because it looks pretty as well. As aforementioned, Oreiro is definitely hardcore, and definitely from (or at least distributed by people in) Poland. They play catchy, growly melodic hardcore. Not too much technicality or metal riffage to really be metalcore, but fans of As I Lay Dying and Between The Buried And Me and all that kind of stuff will be happy. As always, its been done before, but if your looking for a Polish equivalent, go for it! CJ (Nikt Nic Nie Wie/PO Box 53/34-4000 Nowy Targ/Poland; nnnw.pl)

#### OUT COLD • Planned Accidents 7"

All right! Out Cold holds down some grooving and driving pissed off hardcore punk. In your face and angry with great lyrics about life and all of its little wonders. These guys are keeping it real in times where bands are looking more like fashion models then anything else. Check this platter out if like real American punk shit. CF (Acme Records/PO Box 441/Draught, MA 0186; acmrecords.net)

#### PAUL KERSEY'S REVENGE • demo

This is great. Sounds as though it was recorded in the '80s and could have been on the *Master Tapes* comp LP. Four songs of fast to mid paced hardcore punk. Seriously, this is very old sounding. Me like, big time. NW (Paolo Gaiarsa/Via Peschiera 2/36061 Bassano-Vicenza/Italy)

#### PILLOW FIGHT! • CD-R demo

Pillow Fight! was/is a local band so pardon the bias because all the people in this band rule. The music is heartfelt and quirky hardcore with elements of screamo and art rock that come together in a noisy mish-mash of fun. Due to pregnancy and my own crazy schedule I was never able to see this band play before the members moved on to their various adventures in new places, and I've always regretted never getting it together and seeing them play. I've seen video, heard a demo, and now have this seven song CD... but that isn't really the same. The songs on here make you shake your butt and bang hands on imaginary drums. I recommend it to folks into the modern hardcore/screamo sound that are looking for more song substance than chaos but still want a little chaos. Miss you guys. LO (karlisyourfriend@hotmail.com)

#### PINK/BLACK • CD

Catchy female-fronted emo-rock tunes that remind me so much of One True Thing it's hard to find any other comparison. So I immediately urge anyone who enjoys One True Thing to check this band out. Pink/Black is a bit jazzier and has a generous amount of backing vocals that flow very harmoniously. This is well recorded and shows a bit of diversity within the band, each song has it's own identity, pace, and feel. Lyrics about life, love, and all that goes with it. This is the first release by Bicycle Town Records and I'd say it's a good start. Nine tracks. WC (Bicycle Town Records/908 Lander St./Reno, NV 89509)

#### THE PLAGUE MASS • Visitation CD/cassette

Here we have some metally hardcore that at times is more hardcore than metal and at other is more metal than hardcore. There are also some more melodic bits that have more of a straight up rock feel to them. The vocals are growled with a bit of screaming most of the time but when the music takes on its more melodic character the vocals fall w/ shift and are sang. Overall the music is tightly played and there's enough variety of tempos to keep things interesting. There were a few points where the metal wall-of-noise of the guitars was past my threshold but others was not mind it. Worth checking out. BH (CD Noise Appeal Records c/o Marion Brogiant/Obziste 591101150 Vienna/Austria; noiseappeal.com or cassette Brand New Place c/o Mario Ficman/Stetniceva 41000 Zagreb/Croatia)

#### POPULATION FOREXTER

##### • At The Throat Of Man Erection 7"

Excellent job here! This two piece unit is blasting out some skull-splitting death grind in the name of war against trends, asshole, and stuck up pricks. These dudes remember what mind and death are about, over the top lyrics pummeling double kicks, blast beats, breaks, rurgles, grunts, screams, and a fucking sense of humor and fun. There is no drum machine profiness



or boring fancy mathematical equations on here either! Just pure balls out burliutde. The 7" came with a sticker, patch, and poster and was pressed on killer black and green splatter vinyl. Grind freaks check this one out and drop a line for this one. CF (PO Box 591786/San Francisco, CA 94159; populationreduction.net)

#### POSER DISPOSER • *Waiting To Inhale* CD

The drumming on here is crazy. Fast as hell with cool fills. At first I thought it was a drum machine. The music is hyper speed grind with the heaviness needed to make it effective. Definitely not the sort of music I enjoy, but I can guarantee if you like grind you will be stoked on this. MA (RSR c/o Sandro Gessner/Str. Des Friedens 45/07819 Mittelpoellnitz/Germany)

#### PRAY FOR DEATH

• *All Our Heroes Have Been Killed By White Men* CD-R

Intense, screamy hardcore filled with fiery ideas. Though chaotic, each song has a melodic backbone pulsing through it (and often a dramatic breakdown where time stops) which gives the listener something to sink her/his teeth into. The CD starts off with the most frenzied song and then moves into pieces with a greater amount of introspective and instrumental aspects. The recording is rough but each listen makes these songs easier and easier on the ears. They are played with great energy and some amount of endearing sloppiness and the lyrics are excellent anthems to freedom, meaningful existence, and hope—which makes for a nice release all around. LO (PO Box 436/Waldo, FL 32694)

#### THE PRICKS • *Maximum S&M* CD

This stuff is great. You can't go wrong with songs like "Drink & Fight," "Roadkill," "Night Of The Dildo," and "I Wanna Be A Wino." If you talk to older folks who like rock'n'roll then this stuff is considered punk, but if you talk to younger kids into hardcore then this stuff's considered garage rock. I don't really care because it's awesome. The cover totally made me think it was going to be something lame—with the rockabilly chick with lame cherry tattoos—but The Pricks have proved me wrong. The recording is pretty lo-fi garage rock style, but the songs are belted out pretty short and fast. Throw in some pretty dirty guitar solos, some drunken yelling choruses, top it all off with an intro sound clip from a Russ Myers film and you have yourself a sweet, sweet album. CTB (Rockstar Records/Kurburnerstr. 32-36/52066 Aachen/Germany; rockstarrecords.de)

#### PROTESTANT • *Why Pray For Salvation?* CD-R

Protestant plays screamy metal with some thrash elements to it. There's a mix of heavy parts and fast parts with neither predominating. There's two vocalists, both screaming but one has the low demon bellow kind of sound while the other has a much more shrill quality in the voice. This is well played but pretty run-of-the-mill and I lost interest in it pretty fast. BH (\$2 to 930 E Brady St./Milwaukee, WI 53202; skullfreehardcore.cjb.net)

#### PRURIENT • *Black Vase* CD

For those unfamiliar with Prurient, it's a one-man harsh noise juggernaut. One of the loudest and more intense live sets I've had the pleasure of experiencing. That said, I've never been as into his recorded output. I've never felt as though his sound has transferred well to recorded media. This new full-length has bucked that trend, for the most part, and delivered a worthy representation of what Prurient is about. Piercing feedback to powerful brutality and tortured vocals, this record delivers an attention-sustaining, dynamic feel that I've been hoping he could deliver. If this sounds like something you'd be into, I suggest picking up this disc and trying to catch him live. Also released as a limited 2xLP, I believe. MP (Load Records/PO Box 35/Providence, RI 02901; loadrecords.com)

#### PUBLIC ACCESS • *Fleeced* CD

When I listened to this I imagined myself at a large outdoor stadium show with thousands of shirtless young boys watching bands with mohawks, eyeliner, ties, and synchronized jumping. We're all hot and sweaty, bumping into each other. As the show goes on we're all getting loose and really jumping and grinding against each other... Then Public Access come on with their tepid hardcore" blended with ska. Suddenly everyone acts like their parents are at the door. We all look disappointed, cast our eyes to the ground and walk away. Op Ivy sucked. Sublime sucked. And to hear bands today try and do the same is even worse. I can't decide which is worse, honky ska or pre-fab emo? Ah. They both suck. MA (Pocket Full Of Change, 1905 N 36th St #2/Seattle, WA 98103; pocketfullofchange.com)

#### RADIANT REPUBLIC OF TEXAS

• *Lightning Always Strikes Something* (1)

Radiant Republic Of Texas is less of a band and more of a one-man overdub exploration through dark waters. That one man's name is Brian Pennington, and the chords that Brian handles consist of guitar, drums, synth, and vocal work. Brian contrives some nebulous and powerful songs on his debut offering *Lightning Always Strikes Something* here, dreaming up almost goth influenced post-punk with unsettled, poetic lyrics. If Shellac staged a preemptive attack on My Bloody Valentine with the lack of an exit strategy, this is the quagmire that network news would be ignoring today. MAH (Satan Rides Shotgun Recordings, radiantrepublic.net)

#### RAJBOT • *Modern Complaints* CD

I remember when hip hop had plenty of substance beyond the bankrupt cookie cutter bling bling shit that the labels are parading around today. It

still has relevant artists today, but you really have to dig deep. Rajbot is critical of society, from youth culture to the climate of fear and paranoia that weighs heavy on the American mindset. The beats and samples are cool (they even use a few second of Bauhaus' "In The Flat Field") and laid back. Sort of like something you would have heard in a skate video ten years ago. The emcee skills are tight. The trade offs are smooth and seamless. From rapid to relaxed. Rajbot sounds like something Def Jux would release; experimental yet functional. MA (Spacemint Records/269 Wonder St./Reno, NV 89505; spacemintreno.com)

#### RED CAR BURNS

• *...When Everything Seems To Be In Silence* CD

Red Car Burns serves up 11 tracks of grungey emo-punk. Red Car Burns sounds like a mix between Hot Water Music, Digger, and other emo-rock/punk bands. At times they remind me a bit of the Broadways, but not aggressively political enough. This isn't really a band I can get into but fans of this genre would probably like this a lot. WC (Engineer Records/210 William St./Boonton, NJ 07005; engineerrecords.com)

#### REDS • *Is Means* CD

Ten tracks from this relatively new hardcore band. In many ways the Reds is a bit too late. This is exactly the sort of progressive hardcore that made the '90s awesome. Political and smart with passionately screamed vocals with a bit of singing, the Reds isn't afraid of coming off square. The message may not be hip or trendy, but the Reds don't care. So much hardcore today is all style and no substance, but that isn't the case here which is exactly what makes this seem out of place. I thought this was a great record. Unfortunately for the Reds, that is probably the kiss of death as kids today seem to prefer gibberish over substance. Hardcore for the hardcore. KM (Waking Records; wakingrecords.com)

#### REGULATIONS • LP

Their *Destroy* EP on Busted Heads a year back blew my mind. That record, as well as this LP, sound like some lost gem from the late '70s early '80s. Any of their songs could have easily fit on the KBD or Bloodstains series. The playing is raw and urgent, and the recording is rough. The singer sounds like he's climbing the walls and about to lose the plot, similar to Dez Cadena era Black Flag. Speaking of, "I Feel Sick" sounds like a mix of "Jealous Again" and "Revenge." I love the dirty bass sound on "I Don't Need You." The jerky and nervous energy of "Sex With Jesus" is undeniable. This is one of those albums that needs to be one of the first records used as an introduction of punk to future generations. It's a hell of a lot better than the watered down corporate turdery masquerading as punk today. This is the sort of stuff that makes you want to drop completely out of society and cut your own path. Easily one of the best releases of the year, and perhaps the past three years, or however long ago the last Amdt Petersens Arme record came out. MA (Havoc Records/PO Box 8585/Minneapolis, MN 55408; havocrecx.com)

#### REQUIEM • *Storm Heaven Unleash Hell* CD

Damn it! This CrimethInc. stuff is too complicated for me. Just kidding! This here is anti-capitalist hardcore rooted deep in the soul. Maybe to emotional or "political" for some snobby hardcore elitists, but nonetheless valid. These songs are of protest, love, and hope... Important things in this day and age. The music is dark and heavy and the lyrics are poetically written. The last selection of music on this CD are by Calak Thunder, a radical drum corps that is ever evolving and participates in the necessity of organic rhythm at protests, etc. Drum corps like this can bring unity and power in tense and discouraging/encouraging situations at protests and actions and can raise the necessary spirit to carry on. CF (CrimethInc.; crimethinc.com)

#### RINGERS • *Curses* CD

This is pretty good. I would describe it as a poppy version of Rancid. Overall I would say this band's sound is built on years and years of listening to East Bay bands and bands influenced by East Bay. Catchy and anthemic punk rock. The lyrics are pretty interesting. Nothing amazing, but a solid punk record that is gritty and poppy at the same time. Some of the members of this band are from Sirens. Ringers are from Boston. I enjoyed listening to this one. KM (1-2-3-4 Go! Records; 1234gorecords.com)

#### THE RITES • *Death Of The Party* 7"

Man, these vocals are really gritty and throaty. It takes a bit of getting used to, I think. The music is quick high-energy hardcore with plenty of catchy intensity, but those vocals bring it down a notch. They do a cover of "High Time" which was a classic track by the Zero Boys. This is a good 7", but I can easily see how the vocals could turn some folks off, but I suppose some folks might be stoked on them as they are certainly anything but wimpy. Luck shit up. KM (Gloom Records/PO Box 14255/Albany, NY 12212)

#### ROT • *A Long Cold Stare* cassette

A really bad sound recording quality but some good phobia-style grindcore from the Czech Republic. You know the type... heavy, screamy, political, dirty and just a good grind band in general. The 28 songs just seem to blow right past, it takes longer to read the lyrics than it does for the tape to finish. MV (Insane Society Records/PO Box 6/50101 Hradec Králové 2/ Czech Republic, insane-society.net)

#### ROTTING OUT • *Demo 2003* demo

Rotting Out plays youthful and fun punk rock in that special California

way. Angst filled lyrics about jocks and politicians. Lots of staples here, catchy riffs and sing-a-longs in the right places. Keep holding it down boys. CF (myspace.com/rottingout)

#### RÖVSVETT

• *Boll-Mats Bjuder Pa Bullkalas & Kaffe 1984-1987* CD

Insanely fast punk from this German crust band on this re-release from Six Weeks Records. Complete with studio tracks and 2 different live sets compiles an outrageous 50-song CD that'll keep you satisfied for a long time. Although most of these were released before I was even born, they're just as intense and in your face as any current band to date. Definitely a must for anyone that appreciates this style of mid-'80s hardcore. MV (Six Weeks Records/225 Lincoln Ave./Cotati, CA 94931; sixweeksrecords.com)

#### RUMBLESEAT • *Is Dead* CD

Rumbleseat is (was) an acoustic side project featuring members of Hot Water Music. This is an 18 track discography that features every song the band ended up recording. The first 12 songs are the fully mastered final versions and the last 6 seem to be older, perhaps original, recordings of some of the final songs. All these acoustic gems are heartfelt with a relaxing feel to them. Rumbleseat manages to combine acoustic folk-punk and country flawlessly. Thrown in is some harmonica and a Johnny Cash cover as well. This is awesome music for driving/riding anywhere. WC (No Idea Records/PO Box 14363/Gainesville, FL 32604; noidearecords.com)

#### SCURVY DOGS • *Relieve Yourself* 7"

This is the Bay Areas finest with their newest slab of vinyl. Harsh pissed vocals that cut down just about anything in its lyrical path. Furious guitar riffing, pounding drums and tight fill, and excellent bass work make this one a complete package. No compromise hardcore punk. Gruff, intimidating, and ugly just like a bunch of pirates should be. I don't know why but my dog always sniffs at the air whenever I put this one on. CF (Tank Crimes/PO Box 22641/San Francisco, CA 94122)

#### SECOND CLASS CITIZEN • *Conspiracy Of Truth* CD

These guys sound like a cross between The Pist and Aus Rotten, only with a more vicious vocal style (bellowing similar to John Brannon and Choke). Rapid fire street punk with catchy sing a long choruses. Most of the lyrics deal with frustration and confusion of finding ones way. The vocal delivery is tough as nails. The bellowing is convincing and the way the words are spit out grabs your attention. Good stuff. MA (myspace.com/secondclasscitizen)

#### SEND MORE COPS • *Demo 2005* CD-R

A new demo by this Boston, by way of Vermont, hardcore punk band. They play fast and thrashy hardcore, but once or twice had me feeling a darker hardcore vibe. Don't get me wrong, this isn't in any way similar to the stereotypical current Portland sound that the kids seem to love, as it's pretty rapid-paced and aggressive at all times. Snotty-sounding vocals, but done in a totally screamed manner. Loud, fast, and angry. One of the better "demo" recordings I've heard recently, in both production and performance. From the sound of this, I'd like to see this band live. This demo is definitely worth checking out. MP (898 Huntington Ave. #3/ Boston, MA 02115; sendmorecops.tk)

#### SEND MORE PARAMEDICS

• *The Hallowed and the Heathen* CD

More tracks from this metal influenced hardcore mosh band from England. I wasn't blown away by the tracks on their split CD with Zombie Apocalypse, and this isn't really much different, though I do think these tracks are better than those on the split CD. These are a bit more powerful and are way more thrashy, though they get caught up in the most mediocre mosh style at times... though they also have little bits here and there that break the mold. Ultimately I would say that this is solid and not bad at all, but at the same time it isn't something I would recommend either. If you like them then you will like this, if you have never heard of them then you are probably looking somewhere else for new and interesting music. At their best they are playing '80s style metal influenced hardcore with power and a distinct vocal style, and at their worst they do dime a dozen mosh metal. One thumb up and one thumb down. KM (Hellbent Records/PO Box 1529/Pl. Pleasant Beach, NJ 08742)

#### THE SEX RAYS • CD-R demo

Do you really think a band called The Sex Rays could possibly be any good? Punk'n'roll with songs like "Luck", "God Save The sperm", "Inflatable Lover", etc. MA (PO Box 590144/San Francisco, CA 94159; thesexrays.com)

#### SHALL NOT KILL • 10"

Heavy handed hardcore played slow and methodical. Some songs remind me of The Black Hand or even that first Face Down In Shit LP. The guitar is very bluesy and moody, giving these songs a rock and roll depth that avoids the annoying metal chords. Some of the stuff on this 10" is pretty good, but overall I had a hard time getting into it. The drum actually sounds parts were a little too drawn out for me and I found myself to be an impatient listener. Still, Shall Not Kill plays their stuff well and avoids many cliches. You've got to respect them for that. Lyrics for each song are printed in French, Spanish, English, and German. LO (1213 Records 1/6/Christelle & Julien/24, Rue De Verdun/54560 Audun-Le-Roman/France)



**SHIKARI • 1999-2004 cassette**

Includes all the band's split 7"s and the 10" with Seein Red. I guess this was also released on CD on Level Plane? Discordant guitars and screechy vocals make me think screamo. NW (Bullwhip Records c/o Borham/No. 9/Jalan 3-4 G/43650, Bandar Baru Bangi/Selangor D.E./Malaysia)

**SILVER SHINE • 7"**

The label described this as the "first psychobilly/punkabilly straight edge band ever" so I was expecting Judge meets The Stray Cats. Unfortunately, there isn't enough psychobilly/punkabilly here for my tastes. I mean sure there is a little swing buried in the sound, more so on some songs than on others, and the bass player uses a stand-up bass, but otherwise this is just straight forward melodic hardcore. Actually, it is quite catchy and pretty damn good, but it isn't really that weird or odd. Come on guys, next time I want to hear you swing, I mean really swing!! KM (Commitment Records/Klein Mulden 38/1393 RL Nigtevecht/The Netherlands; commitmentrecords.nl)

**SINALOA • Footprints On Floorboards LP**

A total homage to early nineties emo-hardcore. Sinaloa is lyrically challenging and passion driven while the music combines melody and quirky breakdowns for a guttural punch. These songs are exactly the mix of harmonies and thoughtfulness that sucks me in. Fans of modern hardcore that want a little more tunefulness in their rock will appreciate this band. It is a less disjointed Wolves and a less chaotic Ampere, but a more interesting and challenging sound than labeling them as emo or melodic would imply. A solid record all around. LO (Owsla/Po Box 4834/Richmond, VA 23220)

**SNOWBLOOD • Being And Becoming CD**

Here's a heavy band who gets it right. They definitely come from the school of Neurosis. However, they combine influences to create a sound uniquely their own. Atmospheric and dark like Godspeed You Black Emperor!, and crushing like Neurosis, Ambush, and Corrupted. The songs build up quietly, little by little, like a storm, and then they unleash their sonic fury. Thunderous drums, stabbing walls of distortion, and throaty vocals when all hell is breaking loose. They switch up vocal delivery between spoken, harmonized, and the required heavy throaty style. All used to convey the mood. The sort of music you listen to in the dark. The overall tone is dark and contemplating. Put this on and get inside your head for the next hour. MA (Lawgiver Records/PO Box 17188/Edinburgh/EH11 2WX/Scotland; snowblood.com)

**STILL BREAKING HEARTS • CD**

Sounds like a third string Fugazi clone musically, and Hey Mercedes vocally and melodically. It's pointless to feign interest in a band when you can figure out at least some of their influences and know they are not nearly as good as the source. MA (Sound Vs. Silence/PO Box 2532/Salt Lake City, UT 84101; soundvssilence.com)

**STRIKE FIRST • Requiem For The Aftermath CD**

Eleven tracks. Strike First play '80s style youth crew hardcore from Holland that is coupled with generally dark and pessimistic lyrics; sour grapes, bad dreams, regrets, and the stupidity of our world. Both personal and political, but rockin' hard with a sound that is well done, powerful, and aggressive. The music isn't anything new, but honestly, Strike First delivers a really good record. Simply put, just very solid hardcore. Nothing stupid, nothing cliched, and nothing totally predictable and cheesy, but rather just straightforward hardcore that gets the job done. This gets two thumbs up from me. KM (Crucial Response/Kaisersfeld 98/46047 Oberhausen/Germany)

**SUDDEN INFANT DEATH SYNDROME • 7"**

Dancey electro pop. Not unlike the Red Light Sting or early Hot Hot Heat but I like this band better. This 7" came with a CD with the same tracks on it... weird. Keyboards, bass, and drums complete with incoherent yelling through a shitty microphone. It's been done, but they do it well. MV (Stickfigure Records; stickfiguredistro.com)

**THE SONS OF SATURN • Pure CD**

Following every rule to the toe doesn't always produce the best product. Like, if you're making a peanut butter and jelly sandwich, and do everything exactly like you are supposed to, it's still just a peanut butter and jelly sandwich when all is said and done. You know what I'm saying here? I'm saying The Sons Of Saturn do everything that the screamy hardcore manual tells them to: do a 16 in slot 4G and all, but that's not enough. You have to do something interesting or all you have is the basics. And I'm not saying I don't like a good peanut butter and jelly sandwich, cause I do. But there are a lot of interesting sandwiches out there that I'd rather have. MAH (Maldoror/11 Route De Montcham/1450 Blazny/France; maldororcollective.com)

**ST. HOOD • Sanctified CD**

Metalcore that hails from Finland. St. Hood contains members of other metalcore/hardcore bands such as Morning After and 7th Day Legion, so they know what they are doing. A few catchy riffs, breakdowns and sing-alongs, but nothing really new to the ever-persistent metalcore/hardcore scene. They keep it pretty heavy and hardcore kids who like Madball will probably like St. Hood a lot and want to mosh at shows and act like tough guys. AW (Fullhouse Records/Punavuorenkatu 4 M 21/00120 Helsinki/Finland; fullhouzerecords.com)

**STREFA ZAGROZENIA • Nie Poddawaj Sie! CD**

Relatively straightforward punk with some metal overtones. The songs are mid-tempo with lots of 1-2-1-2 drumming. The vocals are roughly sang and the strings on the guitars are picked fast. It's tight but nothing groundbreaking, worth checking out if you're into their style. BH (Nikt Nie Wie/PO Box 53/34-4000 Nowy Targ/Poland; nnnw.pl)

**STRUNG UP • Warfucked 7"**

Another excellent release by the Bay Area's Strung Up, who play pissed off '80s era hardcore punk with a fuck load of attitude and aggression. This 7" is really short and really fast and is over before you know it. But the songs are well written, the melodies are memorable, and the vocals are up to par with their last release, the *Society Rot In Hell* album. The sleeve is hand screened and the vinyl is clear with spots of turquoise... pretty cool looking. This 7" is great and I recommend it to listeners of Jerry's Kids, Deadfall, and Born/Dead. DJ (Tank Crimes/PO Box 22641/San Francisco, CA 94122)

4054/St. Augustine, FL 32085; bakeryoutletrecords.com)

**(THE)RAPIST • CD-R**

Three songs consisting of sloppy moshcore chugging. The jealous lyrics are all on revenge toward girls and raping them in particular. Also included in the insert is a 1st person narrative about killing a girlfriend's parents in their home. Disgusting trash. How a band like this can even exist (and think it deserves to) within the realm of punk and hardcore is beyond me. Run them out of your town. WC (Michael Martucci/23 Sherwood Ave./Hamilton, NJ 08619; myspace.com/therapistownsyu)

**THEY AND THE CHILDREN****• Thoughts On Becoming A Ghost CD**

I had thoughts of tossing this out my fucking car window while listening to it on the way to work. Far too many styles thrown together on one record, making it obvious that they are trying to do their own thing, while at the same time ripping off bands like Tragedy, Orchid, and Isis. Level

**SWORD • Lord By Fire CD**

Starts off noisy and very doom metal oriented. Heavy as shit, with great production to boot. Think a much heavier Alabama Thunder Pussy if you can. All the songs average around five minutes each. Glad I got to hear this. I'm totally turned on. NW (We Are The Label/PO Box 14838/Richmond, VA 23221; wearthelabel.com/sword)

**TEN VOLT SHOCK • CD**

Noisy, post hardcore punk that I can imagine a label like Coalition or Level Plane putting out. Sort of influenced by Shellac a bit. A trebly bass tone leads the music along. I guess the band is comprised of members from Kurt (who ever they are). NW (Bakery Outlet Records/PO Box

Plane should dive into this, and drown. NW (Tor Johnson/14 Greene St./Providence, RI 02860; torjohnsonrecords.com)

**THIS DIALOGUE • 7"**

I didn't expect to like this. I gave it a chance and found some pretty terrible emo that tries to distract you with some ambient noise dubbed over it. No thank you. DUH (Be Kind/6641 W Thatcher Dr/Stouis Falls, SD 57106)

**THIS IS HELL • CD**

I almost want to call this d-beat, it has a lot of similarities to bands like Tragedy. The sound is harsh and heavy but still has an underlying melody



and most of the songs are in the mid-tempo to fast vein with galloping drum beats. But there also points where This Is Hell veer off in a more metal direction that approaches mosh metal at times. They do keep up the intensity level most of the time and the parts that do fall into the mosh metal mold don't drag things down. Definitely worth checking out. BH (State Of Mind Recordings/PO Box 351/Port Jefferson, NY 11777; stateofmindrecordings.com)

#### **TIALA • 2 Song CD-R demo**

Herky-jerky screamo sounding like a mix of In/Inhumanity, Klikitat Ikatowi, and Devola (for the strange high pitched vocals). Fast and thrashy with weird math rock interludes. "Moetsukirumade" is my favorite of the two with it's hectic pace and stop-go breaks. There's a post punk feel that seeps through from time to time, which is a bonus. MA (Chronological/2111 W Linden Ave./Nashville, TN 37212; chrono.childismine.com)

#### **TIEBREAK • Stand Hard: 1996-1998 CD**

This is bad, not the good kind of bad either. Generic '88 style hardcore. I'm sure it means a lot to them and the crew, but I would rather listen to We're Not In This Alone than this guy wishing he was Ray of Today. The best part about this release is the finger pointing kid on the cover crowd shot, who looks like he's thinking, "I think this is how it's done." CD (Crucial Response/Kaiserfeld 98/46047 Oberhausen/Germany; crucialresponse.com)

#### **TIGER CITY • CD-R demo**

This sounds a lot like early Roxy Music mixed with perhaps a hint of Devo. If you are a RM fan, and need a dose of more Roxy... than you need this demo. I'm excited to see something by these guys come out on wax. Six songs. I can see Youth Attack getting behind this, and riding it like a gay porn. NW (tigercity1952@hotmail.com)

#### **TOAMOL • Tragedy Of A Mind Once Lost double 7"**

Toamol, from Norway, have a really unique sound going on. They play hardcore punk with some Scandinavian crust influences paired up with Neurosis sounding guitar riffs. The result is great, and I haven't heard anything like what this band does played so well. The melodies are dark and twisting like they are on Neurosis' Souls At Zero, but there's also this raging hardcore punk thrown in along with time changes and heavy breakdowns like His Hero Is Gone, and overall this record is really interesting to listen to. Eight songs on two 7"s and the cover is all hand silk screened. Cool! I think this is a great record and it should not be missed. DJ (Heartfirst Records; heartfirst.net)

#### **TOWERS OPEN FIRE • CD**

This six-piece band from New Jersey has quite a unique sound. I actually like it a lot, but I'm not sure what genre this fits in to. The band calls it "hot soup hardcore," but that doesn't make any sense to me. They play hardcore with way down-tuned guitars and heavily static distortion, fast punk parts, and slow groove like breakdowns. Not hardcore in the traditional sense, but definitely hardcore in the heavy as hell sense. What I like most about this CD is the riffs and melodies that are played. They really don't sound like any other band I've heard. They're really dark and well written and pieced together in songs, but after hearing this only once, the songs were stuck in my head. The lyrics are great and the vocals are quite fitting for the music, and the band is tight and plays well. I really don't know what to call this, maybe disjointed hardcore? Whatever it is, I really like it. DJ (\$10 to 57 Brenwal Ave./Ewing, NJ 08618; hotsoupahardcore.com)

#### **TRANSISTOR TRANSISTOR**

##### **• Erase All Name And Likeness CD**

I was about to write this off as just another Level Plane release and leave it at that, but this is definitely more than I expected. This CD is a bit noisier than their last, I believe, and seems to nod towards Sonic Youth at some segments and a little like Forensics at others, which is a strange comparison but each song is a little different than the one before. I couldn't say this is my favorite over their previous albums because I haven't heard them all but it's definitely up there. MV (Level Plane Records; level-plane.com)

#### **TRIOXIN 245 • CD-R**

This here CD is filled to the gills with raw d-beat punk, fucking rock hard, one. The recording might be a little touchy but the burning spirit is there. The sound is full of international hardcore nostalgia and flare. My favorite songs are the ones with the Kanois type echoey vocals. Included are covers of the Vipers, Antr Cmix, Disclose, Doom, and Discharge, just to let you know where these guys are coming from. One of these dudes does the Born 20 Years Too Late fanzine that is of the same inspiration. Oh yeah, my copy kept skipping at the end so watch out. CF (4044 Kent St./Ottawa, ON J2P 2R 5/Canada)

#### **TUBERS • CD**

The one sheet blurb that came with this disc is extremely misleading. It says "... will doubtless be appreciated by those who enjoy early DC hardcore and bands like the Wipers." That's a pretty tall order to fill. And a pretty unfair position to put this band in, since they talk pretty short of those two comparisons. I hear no Wipers, SOA, Teen Idles, or any hardcore for that matter in this band's music. Instead what you get is run of the mill emo that sounds straight out of the mid '90s. Not for me... *I am pretty sure they mean early DC hardcore like Rites of Spring, Embrace, etc.*

and not SOA - Kent! MA (Bakery Outlet Records/PO Box 4054/St. Augustine, FL 32085; bakeryoutletrecords.com)

#### **TUFF MCGRUFF • Sling The State! CD-R**

Straightedge by the numbers (except for the really bad third string pop punk name). The production is pretty flat. Granted this is a demo... But there's not really much fire in these songs. "Together As One" is a song with potential. Shorten the length (as in, keep it well under the minute mark—the current two-minute version is just wanking). Ehhhh... MA (Chris Donaldson/5140 Tamarind Rd./Naples, FL 34119; mspace.com/tuffmcgruff1)

#### **TURN ME ON DEAD MAN**

##### **• God Bless The Electric Freak CD**

This shit is some tripped out space rock lost in the depths of space somewhere by Jupiter and inspired by Sgt. Peppers Lonely Hearts Club playing backwards. There is some heavy riffing going down on this record. I am reminded of my friends in Ojai trying to bag chicks in their vans. While the distorted vocals took a bit to get used to it fills in the music pretty good. So, all of you stoner rockers, acid heads, and party chicks pass the joint and join the party before you see these guys on MTV or here them on alt rock radio. My dad didn't go to Nam so you could listen to this shit hippie. CF (Alternative Tenetacles Records/PO Box 419092/San Francisco, CA 94141; alternativetenetacles.com)

#### **TWELVE GAUGE VALENTINE • Exclamatione CD**

Five songs on here, by some band from the recently wiped out state of Louisiana. These guys seem to be trying hard to do the math rock thing. Not pulling it off as well as the innovators of course. I bet they'd sell their own mothers to tour with The Locust or Dillinger Escape Plan. NW (Sound Vs. Silence/PO Box 2532/Salt Lake City, UT 84101; soundvssilence.com)

#### **UNITED STATES • demo**

Five songs that I'm having trouble summing up. Kinda screamo, mostly intense rocking hardcore, all kind of slow and moody sounding. Cool full color cover with lyrics. CD (Ren & Justin/101 Graham Ave. #2/Brooklyn, NY 11206; fuckittapes.com)

#### **THE USA IS A MONSTER • Wohaw CD**

This is a mish-mash of punk, folk, and rock. At times it even sounded like Pink Floyd (note that I do not consider this a compliment). There were a few songs where things start building up some steam only to be ruined by the whiny/massally vocals. And in many of the other songs the guitar has this staccato quality to it that just got on my nerves. Really that last statement sums it up for me: it just kind of got on my nerves. BH (Load Records/PO Box 35/Providence, RI 02901; loadrecords.com)

#### **USS HORSEWHIP • Wants You Dead CD**

For some years, I've been decrying the trend in band naming in hardcore. In the wake of such winners as Robot Has Werewolf Hands and Vincent Price's Orphan Powered Death Machine, I've declared that the kids had run out of ideas; now I think I've decided that is not a lack of ideas, but rather a lack of *artistry*. Whatever happened to the double entendre of a Minor Threat, the powerful simplicity of a Black Flag, or the clever detournement of a Born Against? Well, the brain may love to critique, but the body sure does like to rock, and as much as I wanted to tear this disc a new spindle hole at first blush, upon listening I have to concede competence on the part of the 'Horsewhip. Their offering falls about half-way between Drive Like Jehu and Black Cross (*ne* Widows). It's good enough that the even mid-tempo songs hold your attention. The lyrics may or may not have something to say, but the dry-erase layout is burning my eyes, so I'll just give a pass since these guys will have you dancing before they have you reading anyway. TS (New Regard Media/PO Box 5706/B'Ham, WA 98227; newregardmedia.com)

#### **UTARID • Deladlmo CD-R**

Malaysian epic, screaming hardcore with angry lyrics and vicious vocals. I actually reviewed this a few quarters ago in its original tape format, but this is a CD-R reissue via a Tennessee label. Either way, they've nailed the latter-era Orchid sound, though with production closer to the same band's earlier recordings. Thankfully, the songwriting is a more varied and memorable than Orchid, plus there's the added bonus of not having to listen to a pretentious college boy recuperating... sing about how he wants to make sweet sweet love to Bernadine Desim and Foucault. This is some good stuff and I hope to see Utarid continue to develop their sound. *Postif Teras!* TS (Chronological/2111 W Linden Ave./Nashville, TN 37212; chrono.childismine.com)

#### **UZ JSME DOMA • Rubi-Tuk, Tran LP**

This band plays spacey and inventive songs with complicated structures, operatic vocals, and inventive melodies. They remind me a lot of The Ex or the direction Submission Hold took with their last album (under the influence of bands like The Ex). It is the kind of sound you respect and find interesting, even if you don't *really* like it. It is challenging and different—and for that alone I like it. Reading back through the lyrics and thinking of the music and art on the packaging as one piece of work, I start to really, really like it. This band has been together since 1985 and release something like 6 albums before this one. I'd love to see them live because I'm sure, like The Ex, it would be an all-encompassing sound experience. LO (Niki Nie Nie Wie/PO Box 53/34-4000 Nowy Targ/Poland; nnnw.pl)

#### **VERONICA LIPGLOSS & THE EVIL EYES**

##### **• The Witch's Dagger CD**

Just in time for the post-punk apocalypse, this San Francisco phenomenon releases their first full length. Don't let the fact that this is on GSL fool you—this band is full of Frisco style. These are the kind of songs that make you get up and shake your butt, and by the end of a show you're still trying to keep up with the naked dancers. Their songs are romantic and vulgar, all in the same heartbeat. I saw VL&EE play LadyFest SF last year shortly after they flipped over their tour van; they wheeled their saxophonist/guitarist up on stage in a wheelchair and just kept right on rocking. The CD also includes a video for "Strip Mall Glass," partially filmed on MUNI. Love it. JM (Gold Standard Laboratories/PO Box 65091/Los Angeles, CA 90065; goldstandardlabs.com)

#### **THE VETS • Ad Infinitum CD**

I was listening to this CD for about 15 minutes (the length of the first two tracks) and was thinking, "Eh, this is alright I guess." Then "Raging Seathe" comes on and I'm like, "Whaaaaa!?! This rules!" Total prog-stoner-math-metal freshness. Like that first bite of a delicious sandwich, but with riffs inside. The Vets can also slow shit down and jam out some Shipping News influenced smoothness. Fresh and Smooth. Who would of thunk it! Like Unwound? Like Hoover? Me too, and I also like this. MAH (Modern Radio Record Label/PO Box 8886/Minneapolis, MN 55408; modern-radio.com)

#### **WADGE • The Road To Hana CD**

Had no idea these guys are still around. Ungodly grind that is sonic as hell. I'm talking massive and heavy guitar sound with insane drumming, power electronics noise tracks, and the fucked up grind vocal style. Devastating stuff. Thirty-four tracks. Some old, some new. All with a Hawaiian theme, but this is no Don Ho or Martin Denny. MA (RSR c/o Sandro Gessner/Str. Des Friedens 45/07819 Mittelpoelnitz/Germany)

#### **WE FLY OUR KITES AT NIGHT! • CD-R**

Worst band name ever? It's up there, that's for fucking sure. Four songs on this painted CD-R that will definitely fuck up any Apple computer. Packaged in a grandmother looking purse type pouch. It should be packaged in a hefty 32 gallon garbage bag. Bad mosh metal with emo parts that need re writing is what you get here. NW (no address)

#### **WEAVING THE DEATHBAG**

##### **• Compendium: The First Four 7" Records CD**

Nice to have the 7" EPs on one format. And it's good to hear these 26 songs back to back. If you have yet to hear Weaving The Deathbag this is obviously the place to start. Fast semi-chaotic hardcore punk. Sometimes they remind me of Born Against. However these guys are cutting their own path. There's some metal influences thrown in as well. Lyrically they go after the Bush regime, and the society of paranoia that has risen in the past 6 some years, as well as a few songs about the punk scene. I've been a fan of this band since their first EP and remain a fan at present. Looking forward to hearing something new. MA (Hungry Ghosts Records/PO Box 620241/Middleton, WI 53562; hungryghostsrecords.com)

#### **WHO IS RYDER • Civil Reorder CD-R**

More proof that any asshole can start a band, put out a CD, and tour. MTV friendly sounding crapola is what I hear here. The production reeks of complete shit. I bet these guys wish they were from Florida. I need to start a CD recycling system at my house for all the garbage I get on disc. NW (Dynamo Sound Collective; dynamosound.cjb.net)

#### **THE WIND WILL CARRY US • CD-R**

Okay, the cover looks like something Mark McCoy might draw if he decided he was desperate for loot, and then was asked to draw a bad children's book. The production/mastering on this "post" punk demo is up there with some of the worst bootlegs I've ever heard. This material is awful. No vocals (which might be a godsend). NW (wwwcu@hotmail.com)

#### **WOLVES • Simulation Transparency Alienation. CD**

Amazing lyrics and music similar to Off Minor or Transistor Transistor make this a personal favorite so far for this reviewer. Intelligent and heartfelt. Wolves play inspiring and abrasive hardcore that calls for action. Heavy as fuck and yet still intimate, this band totally knocks me on my ass. The artwork I found a bit hard to understand but definitely does not take away from the devastation that is Wolves. "This is a letter to the cops, here is a hint you will never catch us." MV (Coalition Records; coalition-records.com)

#### **WLOCHATY • The Day Of Anger LP**

Fueled by anger and passion, Wlochaty plays spirited anarcho-punk rock with tons of melody. Their straightforward approach has a classic punk feel that delivers straight up energy and rebellious rock. Their sound is very fitting, since they are from Eastern Europe. They speak out about repression, wars, capitalist society, and governments with a sharp tongue. The LP is very listenable and each song has a great structure - but it isn't very memorable for me. I'm not sure why because the recording is solid and the content is good, but this record just doesn't grab me. LO (Niki Nie Nie Wie/PO Box 53/34-4000 Nowy Targ/Poland; nnnw.pl)

#### **WRENCH IN THE WORKS • Prudential Transmission CD**

These guys used to be called Ground Zero in the mid to late '90s. Fans of



Pig Destroyer and perhaps His Hero Is Gone would eat this stuff right up. Not that this sounds like either band... just sorta heavy and blown out in the same style/production. I also think they have an appeal to the mosh/kickboxing crowd. Eight songs in all. Better than most stuff I've heard in this vein, but definitely not my cup of tea. NW (Red Scroll Records)

#### WRANGLER BRUTES • The Tape LP

Apparently this came out originally as a cassette tape and is now being released on LP. Oddly, it will also be available on double 8". Anyway, Wrangler Brutes sounds like an unpolished combination of early Black Flag and Born Against. The sound is definitely not over produced and does have an early recording feel to it. The band is made up of Sam McPheeter of Born Against (thus the vocal similarity) and Brooks Headley of Universal Order Of Armageddon/Young Pioneers/Born Against, Andy Coronado of Monorchid, and Cundi Si Murad of Nazi Skins. The LP has all songs on both sides, so basically one sided. Good stuff. I have never heard Wrangler Brutes before but I have heard they were good, and they are indeed good. This is nowhere near as good as Born Against or Universal Order Of Armageddon, but it is still damn fine. KM (X-Mist Records/Postfach 1545/72195 Nagold/Germany)

#### YAKUZA HORROR • cassette

I'm not sure where this band is from, but all the writing is in Spanish so I assume they're from Spain or Central/South America. Regardless of that, this band is awesome. They play raw d-beat crust with scary and dark guitar chords and riffs, and the vocals are crust as fuck. The recording is harsh, noisy, and distorted, but that adds to the overall sound of the band. I don't know what the lyrics are about, but I really like the music. Horror d-beat crust attack! Maybe they've been listening to lots of Rudimentary Peni and Disclose. DJ (Kremon Records/Apdo. 34048/08080 Barcelona/Spain; kremonrecords.galeon.com)

#### YESTERDAY'S RING • Back From El Rancho 12"

This one-sided LP has a mix of bluesy punk and country folk infused into the a pop punk sound. The songs here are solid and original, though not always exactly what I want to hear, they are played well and each different from the previous. The best song on here is the opener. "The Boat Never Sinks" is upbeat and driving in its honest simplicity. There are four songs on the 12" and the flipside has some silk-screened art of a bleching snake. LO (New Romance For Kids Records/2405 Dezery/Montreal, QC/H1W 2S4/Canada; newromanceforkids.com)

#### YOSSARIAN IS DROWNING • 7"

Yossarian Is Drowning offers up four songs of hardcore heart. Their sound is a mix of mid nineties emo and modern day screamo. It comes together well with thoughtful breakdowns and interesting melodies. Their lyrics decry religious oppression and support making the world a better place. It is cool record from a straightforward band with some cool ideas. LO (Forever Escaping Boredom/416 45th St./Court W/Palmetto, FL 34221; foreverescapingboredom.com)

#### ZUSCHANDEN • 7"

This band plays flowing rhythmic metallic hardcore with plenty of chord changes, stereo guitar riffs, and speed picking. The trilingual lyrics are really cool and catchy. The music is maybe like a mix between bands like Uphill Battle song structures, At the Gates metal sensibilities, and Tragedy's hardcore punk edge. Maybe I am wrong but comparisons are varied on an individual basis. Fuck it. If you want to rock out to some brutal guitar riff heavy punk/hardcore shit with multiple vocals then check this out. CF (Alles Bleibt Anders c/o Hildastr. 27/79102 Freiburg/Germany; be-part.org)

#### V/A • Apocalyptic Visions Records Winter '04-'05 CD

Don't forget your horns for this one kids! If you are into Slayer rip-off bands, drum machine metal, obscure grindcore, and weird fucked noise then this disc is for you. There are 12 bands in this here platter, none of which I have the patience to go into any detail about. All I have to say is good luck and good day. CF (8724 Our Way/Santee, GA 92071)

#### V/A • Louder Than Hell CDep

Damn, this is fucking great. There was a time in hardcore's history when compilations were awesome, but in the last few years comps have just turned into mindless trash. They are all just promos for labels rather than great records to listen to. This however is just an awesome listen. The bands all contribute smokin' tracks and they all fit together very well. Accused and Hixxx both rule with really great tracks. These bands are just as good as they were back in the '80s. I remember seeing Accused in 1984 and they are just as fucking good as way back then. Toxic Narcotic, Municipal Waste, and Vrotesek also hammer out great tracks. Really, this is a great comp CD. KM (Six Weeks Records/225 Lincoln Ave/Cotati, CA 94931)

#### V/A • No One Dies Alone CD

This, I believe is a compilation of various punk, hardcore, and metal bands from Croatia. There isn't much information besides websites and other contact info in the booklet, so I may not be 100% accurate in that statement. This CD starts off with a few heavier, more grindcore influenced sounds, then there are a few straightforward sxe tracks, some poppy and indie influenced bands, some thrashy punk numbers, a few melodic hardcore bands and a good amount of straight up metal core bands. Bands on this compilation include Usud, Protest Moza, Stronghold, Essence, Reborn, igut, This Day Will Burn, The Farewell Reason, Panacea, and Gibi Shasic

Some of the better tracks are from AK47, Analena, Lasting Values, and Starvation. LO (Brand New Place c/o Mario Tucman/Stefaniceva 4/10000 Zagreb/Croatia)

#### V/A • Sound Vs. Silence Volume One CD

Ritchie Blackmore of Deep Purple was once quoted as saying: "You know you can get sounds [out of guitar] with your feet you can't get with your hands." I don't know what the fuck that drugged-up hippie meant, but you know what I take from it? That you have to be eternally pushing the limits of art. Fuck that "nothing new under the sun" bullshit. Something new and interesting can always be done. And it always WILL be done. So you understand how pissed I can be when I listen to a compilation of eight bands and they are all boring as fuck??? Fuck every band on this comp for not doing anything interesting in any way. Fuck them for holding back progress. Fuck this entire CD. Silence wins. P.S. Lisa from HaC said I had to name some of the bands in the review. Soooo... Her Candane, Still Breaking Hearts, Darny Vesper. There's three. Now I think that just makes the matters worse. "Hey Stinky, wanna come over to my pad tonight and listen to a few tracks off my Still Breaking Hearts disc?!" Come on... No! Obviously not! Or you could say "Survey Saaays!?" and then hang up the phone. There is another band with the name Goodbye Blue Monday, which has already been used by (and I'm running on pure nostalgia here) a much better band... With some split 7" or something. MAH (Sound Vs. Silence/PO Box 2532/Salt Lake City, UT 84101; soundvsilence.com)

#### ADIAPHORIA/CONSTANTE ZERO • split 7"

Two Spanish bands take over this piece of wax with their take on hardcore. Adiafpora starts off their half of the split with a slowed down song about the perils of capitalism, and how imperialistic tourism is affecting the world. Their side begins with heavy drums and angry growls over open

picking, which swells into a slowed down attack of drums and guitars. Their whole side seems busting with emotion, and picks up a lot towards the end (with the second song). It has a familiar sound I can't place. Constante Zero starts off a lot quicker, flying right into the metal drumming and riffage. There isn't much build up, but there are some quick breakdowns. Very catchy hardcore, with some interesting metal thrown in, but not trite of crappy enough to be called metalcore. Whit its not exactly something that I haven't heard before, it isn't bad either. Four total songs for the Spanish hardcore enthusiast, with an awesome fold out insert with lyrics and artwork. CJ (adiaphoria.tk)

#### ASUNDER/GRAVES AT SEA • split CD

Take 2 amazing doom sludge core bands and put them on one CD and you have a great release like this one. Down tuned heaviness and slow paced punishment from both bands makes for a good listen overall. Asunder plays one 20-minute track that has many twists and turns with epic moments and enjoyable guitar riffs. Echoing haunted vocals and dark, funeral processions reverberate in my mind when I listen to this. Graves At Sea churns out 2 slow jams that are really fucking heavy with unique melodies and song structures, as well as harsh and searing vocals. Quite pummeling, really, and memorable as well. A great effort by both bands, this one is not to be missed! DJ (Life Is Abuse/PO Box 20524/Oakland, CA 94620; lifeisabuse.com)

#### BACK WHEN/THE SETUP • split 7"

These two bands have one thing going for them, they seem to have duplicated His Hero Is Gone's guitar tone. Besides that they don't have much going for them. I would much rather listen to His Hero Is Gone than emo bands trying to copy them. DUH (Init Records/PO Box 871/Sioux Falls, SD 57101; initrecords.com)





**DAVID DONDERO/MISCHIEF BREW**• **Two Box Cars** split 7"

Each side of this record presents a couple songs worth of acoustic guitar music with sung to roughly sung vocals. I like this because it isn't the same old thing and some of the songs are pretty cool. DUH (Fistolo Records/PO Box 2836/Upper Darby, PA 19082; fistolo.com)

**DEATHCYCLE/THE SOLIDARITY PACT** • split 7"

Deathcycle plays heavy dark hardcore. "Stained" is a d-beat number while "Suffer" is a more metallic palm muted song. Pissed relevant lyrics, heavy, dark, and good. The Solidarity Pact play a bit more hopeful and posi sounding hardcore. The vocals kind of bugged me, but over all this is a cool split, because each band puts off a different attitude. Balance is essential. CD (Rok Lok Records/153 E 17th St./Huntington Station, NY 11746; roklolrecords.com)

**END OF A YEAR/THREE FIFTEEN**• **We Mate For Life** split 7"

Three songs from End Of A Year, two from Three Fifteen. Pretty standard emo-style lyrics accompanying youthful punky emo. It seems to me like some of you out there would like this. DUH (Slave Union/1012 Raymond St./Schenectady, NY 12308; slaveunion.com)

**THE FAREWELL REASON/OUTRE** • split cassette

The Farewell Reason delivers five songs with building harmonies and crushing breakdowns. A lot of their guitar melodies sound like they are playing warm up scales, but that makes for simple fun before the heaviness comes in and takes hold. All in all, I liked their songs. Outre has grindcore vocals and a heavier sound. Their songs are shorter and punchier. They fit twelve on this cassette and after a few it feels more like one sound mass than separate songs. For me, this is due to the vocals. Super low, growled vocals get tired after a few tracks because their sameness takes away from any song differentiation the band has going. This works to Outre's detriment but their stuff is still far from awful, just not my thing. LO (Brand New Place c/o Mario Tucman/Stefaniceva 4/10000 Zagreb/Croatia; brandnewplace@hotmail.com)

**GLASS & ASHES/SCIENCE OF YABRA** • split 7"

I usually figure a punk record is gonna blow chunks if there are only two songs on it. Well, my theory is correct again. This is a bigger waste of oil than my dodge dart. If there were a winner here, I would have to say it was whom ever sold this record to you. Rock/screamo stuff that reeks of foot stomping and ceiling staring. NW (Code Of Ethics/3127 N Avenida Laurel Real/Tucson, AZ 85712)

**GODSTOMPER/MAGRUDERGRIND**• **A Killer Combo** split 7"

If you don't know Godstomper by now they play drum and bass mincecore. Three songs here, to the fucking point. Maryland's Magrudergrind thrash it up intensely on the other side, with 4 songs that all relate to food in some way. Goofy thrash in the vein of Crucial Unit, though not quite as crucial. Cool poster art, but it didn't blow my mind. Fun stuff. CD (Nuclear BBQ Party Records/3816 E Dozier St./Los Angeles, CA 90063; nuclearbqparty.com)

**GUIGNOL/NANUCHKA** • **Drink The Best Wine First** CD

Guignol sounds like traditional oom-pa-pa modernized by hipsters. I'm not really sure from where or for what reason, as any information included is minimal. Nanuchka sounds like ska to me, but I'm no expert. I want to compare them to No Doubt, but really the only ska I ever gave the time of day to was Op Ivy. And that was a long time ago in land far away. Suffice to say, take this review with an appropriate serving of salt. TS (Fistolo Records/PO Box 2836/Upper Darby, PA 19082; fistolo.com)

**HUNDRED YEAR HEX/ WITH CHILDLIKE EYES** • split CD

Absolutely horrible. Hundred Year Hex is weak grind with even weaker programmed drums. Comes off as electro-clash crap instead of metal. With Child Like Eyes is leagues better. My interest in grind is zilch these days. My eyes glass over and my mind wanders off to a happier place. The label could not be bothered to include any packaging. MA (Gilead Media, gileadmedia.net)

**THE JESUS TRIP/ USED CONDOM CATHETERS** • split CD

The Jesus Trip explores the expanses of texture and groove in an Eino Maricore rock out tune. Next up you are introduced to primal percussive beats backed by distorted cybernetic android schizo noise. On this piece of plastic are two form sound that occupy two different frames of mind yet occupy the same dimensional place. Weary desperadoes wandering into a horizon of increasingly primitive technological life. Organic yet automated. CF (Bottled Rage Records; bottledragerecords.cjb.net)

**JLTED/BEYOND DESCRIPTION** • split CD

What can I say, other than this is yet another awesome Japanese hardcore split? Both tear out 3 songs that are sure to devastate your eardrums and want to make you throw your hands up and shout. Pretty standard on the songwriting from both but they play it fast and hard which is all that counts. A heartwarming family style photo of both bands together on the back that made me blush just a tiny bit. Definitely charming. MV (Forest Records c/o Hideyuki Okahara/Ceramica 2 #301/2-1-37 Minami,

Kokubunji/Tokyo 185-0021/Japan)

**L'AMICO DI MARTUCCI/OHUZARU**• **Collection** split CD

I can't say much about these two bands other than the fact that they are totally awesome, and I wouldn't expect anything less from 625 thrash. L'Amico Di Martucci and Ohuzaru share members such as the bassist, one band's roadie is the other band's guitarist, the other band's roadie is the guitarist for the first band—and, well, you get the idea. L'Amico Di Martucci's lyrics are Italian and English, whereas Ohuzaru's lyrics are entirely in English. I listened to this split CD like ten times in the first sitting, and it's stayed in my playlist for the last month. Ohuzaru is a little heavier than L'Amico Di Martucci, but they are both Italian punk at its finest. Get it! AW (625 Thrashcore; 625thrash.com)

**MANTIS/JOHNNY HOB0 & THE FREIGHT TRAINS** • **Love Songs For The Apocalypse** CD

Johnny Hobo & The Freight Trains starts this CD off right with inspired, humanistic songs. The homage to acoustic and folky punk played in a straightforward style reminds me of early, raw Against Me! I like the way this band brings in a trumpet and their personal revolutionary lyrics to make this style all their own. It comes off as purely honest and real. Mantis gives you nine songs of a man, a guitar, and some aggression. The lyrics tend to be more edgy and sometimes juvenile, which took away from the things I might like about this. Overall, while both bands play a similar style, in the nine songs from each you get a good feel for them which works in JR & TPT's advantage but Mantis' detriment. LO (Spare Change Records/186 Elliot St. Apt. #5/Brattleboro, VT 05301; sparechange.cjb.net)

**MARC ANTONY/DOGS OF IRE** • split 7"

Dogs Of Ire creates a wall of noise with guitar wails, deep heaviness, and straightforward and pained vocals. There two songs are fiery, political, and appealing to hardcore fans that like a little bit of noisiness along with their rock. Marc Antony brings the chaos on their side of the split. The songs are jumpy and noisy; sometimes as difficult to wrap your ears around as the large obstacles they attempt to surmount in their lyrics. They scream for a change to the corporate, violent, and anti-environment nature of our modern world. The passion of delivery and emotion of the lyrics work well together. While both bands are rough around the edges, this is a good split. Each bands has an individual take on the sound they play and each has an inspired vision that comes through in their message. LO (Ethospine Noise/PO Box 1611/Riverside, CA 92502; ethospine.com)

**MY PRECIOUS/ GAUGE MEANS NOTHING** • **Missing Tom** split CD

Post-screamo split release from Asia. My Precious hails from Singapore, and has a fresh sound. They've improved a great deal since their demo tracks. Off-kilter hardcore mixing familiar elements in interesting time changes, alternating between the rock and the roll. Dual female vocals follow suit with the requisite harsh screaming and some really amazing singing that I can only compare to Julia from True If Destroyed. Lyrics are a bit ambiguous, but at least one song is overtly political, dealing with imperialist adventurism in the Middle East; the lyrics are in English, one of the three official languages of Singapore. This is really well done, truly A+ material for the genre, and the production is top-notch as well. Gauge Means Nothing is from Japan and plays some really diverse hardcore. Navigating the seas in the Bermuda Triangle of Braid, Envy, and Sophie Nust Squad, I will now coin a new term: I dub thee Progressive Sweatervest-Screamo. Dual male and female vocals, lyrics in Japanese. Good recording, interesting overall, but there are a few cringe-inducing parts, namely one section of slightly off-key acapella singing. It also gets a little too cutesy for my taste at points. Singaporean and Japanese bands re-released for domestic consumption by a Tennessee-based label—this whole growing international hardcore thing just keeps getting more and more interesting, doesn't it? TS (I've Come For Your Children/252 Barker Rd./Nashville, TN 37214; childismine.com)

**NO CONFORME/CAOS ÖK** • split LP

Caos ÖK gives you ten tracks of grind influenced punk rock. Their sound is gruff and edgy, with lots of circle pit anthems and moments of sheer brutality. Easily giving the punks what they want, this band covers all the bases for authentic crust punk party madness. No Conformente have a complimentary sound. Frantic hardcore played with a metal guitar, grindcore vocals, and a rocking tempo. It is cleaner and more melodic than you would expect with the metal and grind elements, but still have a mushy quality to it. They have then songs here (one a Mob 47 cover). LO (Trabuc Records/PO Box 160/46740 Carcaixent (Valencia)/Spain)

**NOSFERATUS SUBWORLD/ ULTIMO PRES0** • split 7"

Nosferatus Subworld brings you two punishing hardcore songs filled with grindcore insanity and thrashcore energy. Brutal through and through, both songs deliver weight and power in a clean recording. Both songs are in Spanish. Ultimo Pres0 plays seven songs here. Seven songs on one side of a 7" of course means hyperfast songs. Their stuff is crazy, heavy, and crisp, but at the same time a little unmemorable. There is so much thrash that is just straight up bad and very little that is great, so it actually strikes me as odd to find this band so much in the middle of those extremes. Maybe I just need to turn it up louder. This record really isn't bad—so I hate to be ambivalent about it—but it just didn't suck me in. LO

(lapatadelbeat@hotmail.com)

**PINK RAZORS/ENVIRONMENTAL YOUTH CRUNCH** • **The Hits** split 10"

Pink Razors blails and wails out eight songs on their side of this record. It is solid pop punk with a nice edginess and old East Bay feel. The lyrics are solid, personal and worldly—all the time sucking you in with the non-singalong quality of which they are delivered. This is perfect stuff for a mix tape or a rainy day of making brownies. Apparently they have members of Municipal Waste, Para La Guerra, and Stop It!! in their midst. Environmental Youth Crunch delivers six songs of folky, country punk. Raise your hand if you like This Bike Is A Pipe Bomb. Okay, I'm the only one in the room—nevertheless the vote is unanimous that EYC does this stuff well. Their songs talk about simple pleasures of being outside and the crying shame of how we are destroying the only environment we have. The lyrics are smart and sadly true. It is really good set of songs. If you liked the art from the Stop It!! releases prepare for more of the same crazy collage work here. Very cool. LO (Dead Tank Records/PO Box 61681/Jacksonville, FL 32236; deadtankdistro.com)

**POLAR/ MASS MOVEMENT OF THE MOTH!** • split 7"

Mass Movement Of The Moth! play keyboard oriented screamo sort of like I Hate Myself. I like it though because the keyboard adds a really ghastly, haunting addition to each of the songs that gives it a real horror movie feel. The Polar side is about the same but definitely not as heavy or interesting as the other. Hard and abrasive half the time and light and easy the other, both sides are worth a listen for any screamo fan and comes with a poster with artwork that looks like a mix between Wesley Willis' paintings (r.i.p.) and Atom And His Package cover art. Strange. MV (Discern Direction/PO Box 10083/Eugene, OR 97446; discerndirection.com)

**SKRUPEL/BRUTAL DEATH** • **The Revenge Of The Rough Grind Calamari** Rings split 7"

Brutal Death is definitely brutal; insane grind that hits hard. The sound is dense with everything creating one huge wall of sound. A band I imagine fans of grind will love. Skrupel has been going for a while now. I'm always surprised to see a new release from them, considering most bands around when they first started are long gone. Not as heavy as Brutal Death, but still pretty lethal on a sonic level. MA (RSR c/o Sandro Gessner/Str. Des Friedens 45/07819 Mittelpoellnitz/Germany)

**SICKNESS/ SLOGUN** • **The Scars Of Happiness/Always Numb** split CD

This is a split between two noise entities. The first four tracks are by Sickness and display a range of sharp blasts and buzzes. Track 1 starts off sounding like a nervous shuffle while a throbbing static force gradually builds over it. It continues to build into an all out madness of sparking crashes and electronic screeches. The song then returns back to the opening shuffle for a close. The other two Sickness originals are similar in chaotic effects and discordant soundscapes, where something lives between the deadly hums and the brutal crunching of air. The last track Sickness offers is a cover of the Slogun song "Kill To Forget." This is noticeably different from the start as it consists of vocals with a haunting reverse echo. The actual Slogun track for this split is much the same but the difference is already apparent. Sickness' cover applies his style to the Slogun song. Slogun's composition, "Always Numb," is a 16 minute track put together through 6 parts. He preaches desperately to the static world within what sounds like a broken radio station. Slogun's vocals are lonely and surrounding as he rambles for the entire 16 minutes seemingly conflicted with his own existence. This split is a true lesson in insanity. WC (Pacrec/PO Box 544/Hollywood, CA 90078; iheartnoise.com)

**SEND MORE PARAMEDICS/ ZOMBIE APOCALYPSE** • split CD

This split CD contains five tracks from each band. Zombie Apocalypse plays metal influenced hardcore. Their sound is powerful and clean, but not really moshy. Solid and well done with some odd touches here and there (for example a bit of piano thrown in during the extended interlude that is "Tale Told By Dead Men"). Send More Paramedics is more straight forward mosh metal hardcore with almost quirky metal vocals. Thrash metal that is less thrash than metal. Not bad. KM (Hellbent Records/PO Box 1529/Pt Pleasant Beach, NJ 08742)

**THEY FOUND MY NAKED CORPSE FACE DOWN IN THE SNOW/EVENING AT THE BLACK HOUSE** • **First Bull Of Trouble** split 7"

This record should have been called "What Band Has A Worse Fucking Name?"; Not only are both names horrible, but both sides musically are equally as bad. Naked band sounds like a bad Plot To Blow Up The Eiffel Tower. The other band sounds like they listened to too much bad Danzig NW (Greysky Records/1631 NE Broadway #431 Portland, OR 97232; greyskyrecords.com)

**THIS MEANS WAR/CANNONBALL** • split 7"

This Means War (ex-Citizens Arrest, 978, Sick Society, etc.) shrills it up with some semi speedy NYHC circa 1988. Definitely tough and heavy in sound, with a catchy side, a great stuff. The recording of the drums is horrible, but still this is worth picking up. Cannonball has a less heavy sound and overall lighter approach. Somewhere between bands like Tear



It Up and Runnamucks. "All Alone," "It Always Comes Down To This" and "I Quit" are the three standouts on their side of the record. MA (Pokerface: no address)

#### TROPIEZO/OUTRAGED • split 7"

An awesome crust release from Punks Before Profits. Both bands whip out 4 furious songs with lyrics translated from Spanish to English. Tropiezo has no solos and no breakdowns, just good old-fashioned street punk to leave you deaf and braindead. Outraged from Puerto Rico play with such speed and precision it makes me sick. Lyrics about politics and how much they love hardcore. Fans of Nausea, Destroy, and Los Crudos will love it. MV (\$4 to Punks Before Profits/537 Caroline St./Rochester, NY 14620; punksbeforeprofits.net)

#### VAGINALS/CIRIL • split 7"

This is the debut release from the Vaginals. They are comparable to a gritty more hardcore version of Bikini Kill. A bit too unpolished for me musically, but the lyrics and sentiment are cool. Stay pissed. Ciril plays ugly political punk that is influenced by Rudimentary Peni and Crass (not to mention other English punk bands). I can't claim to be too into this. I was never a huge fan of this sort of punk/hardcore, and Ciril certainly didn't convert me. This is a decent but not great record. Both bands from California, and the record includes two buttons. KM (Despotec Records/PO Box 832/Long Beach, CA 90801)

#### VENICE/ZxExDx • split 7"

This is a good record. Venice is from Argentina and they play 5 tracks of smoking hardcore that has a nice melodic backbone, but shreds along with speed (but not quite thrash speed). ZxExDx is from Portugal and they thrash out 7 tracks. And I do mean thrash out! Fast, fast, fast!!! Some of the guys from ZxExDx were also in Time X, Mad Rats, and What The Heck? and they just go for broke laying on the speed. I thought Venice was the gem on this split 7". Their tracks are both catchy and well written. Very good. KM (We Love Pandas/Nuno Gerales/PO Box 1351/E.C. Arroio/1011-001 Lisboa/Portugal; welovepandas.com)

#### YELLOW SWANS & THE CHERRY POINT • CD

Heavy feedback and twisted sounds give this noise record a horror quality. It combines all the disjointed mayhem of a scary moment but prolongs it over about 12 minutes. (That seems like a short CD but feels quite long for this reviewer.) Recorded live, Yellow Swans and Cherry Point make you feel trapped with this set. Fans of noise will love its surrounding quality; fans of music will run screaming with their hand over their ears. No doubt a success on both fronts for these noisemakers. LO (Pacrec/PO Box 544/Hollywood, CA 90078; theartnoise.com)

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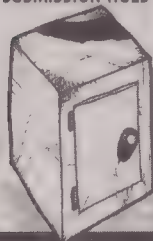
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SHEEHAN & LO=LISA OGLESBY

**THE ALARM #2** 5.5x8.5 2 stamps/trade 28pgs.  
This 'zine is available to incarcerated people for one stamp. *The Alarm* takes as its subject matter all things radical in Houston, Texas. This issue focuses on the connections and similarities amongst various radical and anarchist groups and events working throughout the Houston metropolis. From Food Not Bombs and Indymedia to street theatre and impromptu sound system led dance parties many bonds are presented for participants to recognize and pull together. A resource page is included. The second half of this issue contains two interviews. In one Simon Sedillo, an organizer with various media and community projects in Austin, Texas discusses the philosophies and actions of the Maganista social movement in Oaxaca, Mexico. In the other interview Chicana community organizer Maria Jimenez describes 30 plus years of radical activism and social change in Texas and Mexico. SJS (Rob/1301 Richmond Apt. U-9/Houston, TX 77006)

**AYAJE'S WIVES** 4.25x5.5 \$1 88pgs  
This comic tells a Naskapi Indian story that has been told, translated, collected in a book, and then reborn in this comic by Matt Wiegler. It recalls the marriage of Ayaje to two sisters who have forearms shaped like awls. He weds them and journeys with them back to their tribe where, similarly, the others have arms like awls. After enough poking and stabbing to put Ayaje off to the idea of staying with the sisters, he leaves with a few stolen items and returns home. They come for him and get even for the items in many ways. I'm being vague so as not to ruin the story for you. It is pretty good and has a few twists and the Ayaje character is much like the despondent punk in many a 'zine. Matt's artwork is detailed and with a style distinct to him. The whole comic looks good and all in all it is pretty sweet package. LO (Partyka c/o Matt Wiegler/PO Box 448/New York, NY 10018; partykausa.com)

**BLURT #3** 4.25x5.5 \$1 60pgs  
Nothing too exciting here, some funny stories and silly drawings by different people. CD (Lew Houston/135 Wapwallopen Rd./Nescopeck, PA 18635; microcosmpublishing.com)

**BORN 20 YEARS TOO LATE**  
5.5x8.5 postage/donation 52pgs.  
The front cover has "hardcore punk nostalgia" written underneath the title. Nostalgia is counterproductive... The majority of musical cover within is focused on bands of the past who are in some shape or form still around today (for better or worse). Interviews are with GBH, Broken Bones, Ristetyt, Misery, Raw Power, and Audio Kollaps. The questions are pretty basic and amount to a lot of small talk. These bands have been around long enough to have some great stories to tell. Yet, they're not being asked. It appears the editor has enthusiasm for this music—he just needs to do some research. The review section consists solely of old Japanese and European punk releases the editor downloaded off the net, or dubbed from friends. Again, not much information there either. MA (D0446 Kent St/Ottawa, ON/J2P 2B 5/Canada)

**BRAINS #2** 5.5x8.5 \$2 32pgs  
The punk kills the zombies and then the punk becomes a zombie but she's vegan, you know, until she goes nutty and eats her friend's brains. Man! This 'zine is great because, unlike *Return of the Living Dead*, this is probably what your friends would do if they saw zombies or became zombies, or both. Maybe your friends do get naked in cemeteries and dance on tombstones. But my friends would probably do what these kids did and pile in the back of a van with axes and shovels and slash at some undead artists. This 'zine also raises some philosophical questions such as, "Is it PC to eat vampire brains?" and "Once a Nazi skinhead becomes a zombie, what if anything changes?" Plus, it's illustrated by various artists and has a cover by Jeremy who usually does the covers on *Stare & Lettuce*. It's pretty tense too. Recommended. JM (Hes-3206 NE 11th St., Portland, OR 97212)

**CHUMPIRE #182** 8.5x12 \$5 12pgs  
I haven't read one of these in many years. I remember "Where?" Expanded format from the one page that I remember. About 8 1/2 x 2 in size. There are some photos, some reviews, stories about punting, minding a horse, show, and going to a party. MA (Greg Knowles/PO Box 2/Annville, PA 17003)

**CHUMPIRE #183** 4.25x5.5 32pgs  
Great regular issue reviewing one punk rock show played across southeastern Pennsylvania in the last few months and adds in a few film reviews for good measure. He closes the issue with a stack of 'zine and music reviews, each one helpful and concise. In the center Greg tells of a recently concluded yearlong relationship with girlfriend Cyn, discussing intimacy, sexual experience, and connected emotions. They meet, discover compatibility, enjoy as much time together as possible, and go their separate ways on opposite edges of the continent. This issue appears to mark fifteen years of *Chumfire* production. Thanks to Greg for finding enough to write and sharing it those who enjoy reading. SJS (Greg Knowles/PO Box 27/Annville, PA 17003)

**CURSIVE BOMB #3** 4.25x5.5 \$1 24pgs.  
Editor Hazel divides this issue of *Cursive Bomb* into two parts. In the first Hazel investigates privilege and her path through recognition and acceptance of the white privilege in her life. Hazel provides insights from anti-racist workshops and a list of resources for those who wish to further explore this issue. The second part of this issue consists of brief descriptions of cities and places that made impression on Hazel while traveling in Europe. These writings have poetic qualities that seem influenced by the mood of each location. SJS (Hazel Pine/1500 W Spruce/Seattle, WA 98122)

**DANCE OF THE SKELETONS #3** 5.5x8.5 \$1 32pgs.  
Johnny Aztec (Braden) explains what life is like after graduating with honors from his college and how you can be betrayed in virtually any work environment. He goes in depth to explain the deep depression he fell into after losing the only job that meant something to him. I really felt for Johnny and can relate to some of the job experiences that he had while working for the "man." The issue contains some important information for workers' collectives and is a good read. AW (Braden Cannon/14-19 Happy Tree Apt. #205/Nishi 16 Minami 5/Obihiro, Hokkaido 080-0027/Japan)

**DAYBREAK #6** news \$3 12pgs.  
Mid-west anarchist paper. Articles about Chicago transit fair strikes, the failures of protests and meetings, international and regional news, and lots of environmental bits. There are bits about NAFTA and Panama, a Taco Bell boycott, and cyclist direct action in New York. There's also a police blotter, columns, and reviews of music, 'zines, and books. The layout is relatively clean, the writing is generally good, and there's a lot of good smart-ass humor packed in here as well. This paper is further evidence of the growing post-left influence on the current generation of anarchists, which is, in this critic's opinion, a very good thing. TS (PO Box 14007/Minneapolis, MN 55414; daybreaknewspaper.org)

**EMOTIONAL POVERTY #1** 5.5x8.5 free 20pgs  
*Emotional Poverty* is a collection of essays from Washington, DC's Red and Anarchist Action Network. Written in studied and self-conscious manner, these essays seem somewhat academic. These folks prefer a libertarian communist and anarchist street culture which this 'zine celebrates. They fill the pages with some ideas for spreading such a culture. They also are a few rants on punk rock and bicycle culture, Ralph Nader, and bourgeois society. SJS (redanarchist.org)

**THE FUTURE BELONGS TO GHOSTS #4**  
7x8.5 \$2 21pgs.  
Originally designed to accompany an art exhibit, this 'zine shows a collection of Terence Hannum's artwork (in b&w), including an 11x17 pull-out poster. He paints abstract watercolors of people at shows, performing and dancing. He ends the 'zine with an essay about hardcore written by a cultural anthropology PhD. You can check out his website at [terencehannum.com](http://terencehannum.com) to see some of his work in color, though you'll have to get his 'zine to see his pieces that remind me most of being at a hardcore show. JM (Terence Hannum/PO Box 220651/Chicago, IL 60622; [terencehannum.com](http://terencehannum.com))

**THE FUTURE BELONGS TO GHOSTS #5**  
5.5x4.25 \$2 21pgs.  
*The Future Belongs To Ghosts* is a compilation of drawings by Terence Hannum, whose artwork you have probably seen in past issues of HaC. Apparently he works with stills from camera flashes from videos, and makes his ink drawings out of them, which is a really interesting concept. His art is extremely interesting, with some really awesome black and white, sparse, almost haunting imagery of bands in motion. However, a lot of the stuff is hard to tell heads from tails from, and is a bit too sparse and hard to really get into. However, if you liked his stuff in HaC, or anything else along these lines, I'm sure you'll love it. Features ink drawings of: Das Oath, Discordant Axis, Locust, 400 Years, Seinen' Red, Monster X, Beheld The Prophet, Locust, 400 Years, Torches to Rome, and Jenny Piccolo. CJ (Terence Hannum/PO Box 220651/Chicago, IL 60622; [terencehannum.com](http://terencehannum.com))

**THE GHOSTS** 4.25x5.5 \$4 52pgs.  
This short story is gloomy and disturbing. The art is beautifully rendered and done well and compliments the mood of the story. From mysterious beginnings to the disturbing finale, I was left shaken. Get this for yourself and see what I mean... goosebumps. CF (Partyka c/o Matt Wiegler/PO Box 448/New York, NY 10018; partykausa.com)

**GO FOR SEVEN #1** 5.5x8.5 \$1 20pgs.  
This 'zine features comics about Pep, the TV-watching, beer-drinking punk, and Jesus, the clown. I must say, these are pretty strange, but heck, where else are you going to see Jesus dressed up as a clown getting drunk with Marlon? Maybe next 'zine he'll cut Pep to focus more on, um, Jesus the clown. There's something enjoyable heretical about that. JM (Scott Knibberg/20 Camelback Ct./Pleasant Hill, CA 94523)

**THE GOOD SAMARITAN** 5.75x4.5 \$5 32pgs  
Headlines little to the work being done by Jan Migrants in mid '90s. A wordless little comic that tells a very short story in a visually clever way. Abstract art, hand screened, and hand stitched. Seemed more like an art school project than anything 'zine-y, but I suppose it's worth doing for what it is. TS (Partyka c/o Matt Wiegler/PO Box 448/New York, NY 10018; partykausa.com)

**GREEN ANARCHY #20** 8.5x11 \$4 88pgs  
Here is another installment in this journal of primitivism and anti-civilization action and thought. This is one of the only publications that thoroughly covers different topics and events from around the world be they protests, events, anti-state, anti-liberalism, and anti-capitalist activities. As always, included are thought-provoking and sometimes polemical and wonky thought, theory, and debate. While I agree with some points more than others, this journal is always worth checking out just to stay informed and informed of struggle worldwide. CF (PO Box 113314/Trenton, OR 97440)

**HARDWARE** - The Complete Collection CD Rom  
This is a CD Rom. This CD Rom is an anthology of *Hardware* magazine from the 1990s. *Hardware* was a solid music magazine with decent to great interviews, lots of pictures, tons of lyrics and notes, in collectible records. It was classic and well done, and I would suggest 'zine docks or people really into the hardcore in the early to mid '90s to hunt down old issues. On this CD-Rom you get to see all of the backissues, some reviews of *Hardware*, and flyers they made for the 'zine, as well as read interviews with the 'zine makers, their thoughts looking back on the various issues, and some content/interviews that never were. All of the pages of the old 'zines are on here as PDFs for you to scan through, which certainly takes away from the feel of reading a 'zine. I have a Mac and had a really hard time looking at it, I got it running smooth on a PC but still have to scroll around and zoom in to read back through the pages. It is strange to have something like this on such a disposable format. Bridge 9 recently released an anthology book for the *Schism* 'zine and Microcosm just released a *Doris* anthology. I can't help but compare this CD-Rom to those thorough projects. The real books feel like a "thing" to me, something I would buy, read, and keep on my bookshelf. This collection of PDFs and text files seems better suited to a website (though probably too large for most people to download). The packaging for the CD-Rom is minimal and aside from the fact that there would be no other way to check out the old issues or have a complete collection, there isn't much to it. It sort of feels like reading a book on the microfiche machine at the library, always sort of distant and not really like reading at all. In the age of too many things, it seems odd to criticize the fact that the 'zine makers didn't want to cut down trees to make their anthology, but I still feel like I would prefer a more tangible thing. LO (David Koenig/1990 Pinehurst View Dr./Grayson, GA 30017)

**THE HILT VOL. 2 #5** 5.5x8.5 \$1 16pgs.  
Opinions on mutual aid, agism in punk, non-violence/violence, and why you should ride a bike (I'm pushing for moving sidewalks myself). Also quotes from Bakunin, Goldman, Zinn, and the sort. MA (Luke/235 Jamestown Blvd./Hammoncton, NJ 08037)

**THE INCIPIT #5** 5.5x8.5 free 44pgs.  
This seems to be the fifth issue of *Incipit*, a 'zine produced in rural northwestern Nevada. Editor Kaitlin has chosen punk rock as the theme and she fills the pages with essays about issues of concern to many who call punk rock home. Kaitlin writes about finding and becoming accepted into a punk scene and a desire for unity to bring together the many genre based aspects of punk rock. Other issues discussed include women in punk rock and the DIY attitude as the foundation of everything punk. She has also chosen to reprint a few essays and interviews that examine anarchy and anti-authoritarianism and straightedge collected from other publications. In the majority of the writing here Kaitlin passionately explores the issue at hand to satisfy her curiosity about punk culture. Hopefully she will continue these explorations through more issues. SJS (Kaitlin Young/PO Box 1241/Minden, NV 89423)

**THE L.A. SCENE REPORTER #16** 5.5x8.5 stamp 8pgs.  
Mainly a listing of all the backyard punk shows in the South LA area, along with some show reviews, newspaper clippings, and other bits and pieces. MA (Libros Revo/312 W 8th St./Los Angeles, CA 90014)

**THE L.A. SCENE REPORTER #17** 5.5x8.5 \$1 8pgs.  
Chaotic little cut'n paste news 'zine covering the LA punk, ska, and hip-hop scenes. Sloppy, but obviously full of lots of enthusiasm. Seems to come out fairly regularly, too. TS (see above address)

**LES CARNETS DE RASTAPOPOULOS**  
7x8.5 \$7 16pgs  
Nascar and wacky island states, what more could you want? Well, I could want a little more but I did enjoy the short article on "uninhabitable" pieces of rock out in the ocean that people claim as sovereign countries. I had read about the abandoned oil platform that is Sealand a couple years back in the paper after there was some scandal with forged passports and armed takeover (and regain of control)—a high level of action for a country of three people. Our editor also includes some blurbs about auto racing, including a short bio on Louise Smith. Anyway, this 'zine has the messy cut and paste style and the content is a little amateur but all in all the editor churns out an entertaining read. LO (101-4906 Main/Vancouver, BC/V5W 2R3/Canada)

**MODERN ARIZONA #8** 5.5x8.5 \$1 24pgs.  
Entertaining personal 'zine with a good sense of humor. Stories of skydiving, smuggling weed into the country, eating chitlins, and one about those lame ribbon magnets people are putting on their cars these days. The writing is pretty good (which does not happen too often in 'zines these days), and the editor is not afraid to laugh at himself. MA (Joe Unseen/PO Box 494/Brewster, NY 10509)

**NO COMPROMISE #27** 8.5x11 \$7 34pgs.  
This is the publication put out by the ALF and their friends. It covers recent actions, tips on security culture, and other various articles worthy of your attention. These brave warriors in the ALF and ELF (and they truly fucking are) need your support in all the ways they can get. Who else stands up for the animals, environment, and humanity the way that these people do? Putting talk into action and no fucking compromise. CF (740A 14th St. #125/San Francisco, CA 94114; [nocompromise.org](http://nocompromise.org))

**NOTHING SOLID #2** 5.5x8.5 \$2 20pgs.  
The title says it all: there really is nothing solid about this 'zine. It's kind of just slapped together. It's DIY, and that's cool, but there is a lack of substance in this 'zine. Hopefully the writers of this 'zine can get more material together for the next one. AW (Weston Czerkies/6256 Welland Ln./Cicero, NY 13039)

**THE OBJECTOR July 2005** 8.5x11 \$2 20pgs.  
This 'zine is a new letter for the Central Committee For Conscientious Objectors, and this is the counter recruitment issue. All of the content relates to military actions or recruitment issues. Interesting and informative. CD (CCCP/405 15th St. Suite #205/Oakland, CA 94612; [objector.org](http://objector.org))

**ONG ONG #1 w/CD** 7x8.5 \$5 24pgs  
This first issue of *ONG ONG* is pleasantly eclectic affair filled with essays, interviews, and graphics. First up is a poem to the boy who never collected and the secret symbolism of I Prover at. Interview features conversation with members of Lumberjelly and John Olson of Wolf Eyes. There is an overview of the Center of Seattle space worker. Issuance and a short introduction to the consistently wonderful global field and forgotten recordings documented by the Sublim Frequencies label. There also is an interview with a founding member of "The Birth Attendants" women in Washington state who help incarcerated women before, during, and after childbirth. Other pieces include a guide for identity and finding beer from eastern Europe and an essay on a film called *Rodriguez De No Future* that tells a punk rock story set in a tough Columbus town. Scattered throughout are interviews and occasionally non-sequitur graphics. This issue ends with a CD of field recordings made while working in Seattle parks. Some of the found sounds are quite striking. This is a promising start for a magazine that could fill a bit of the void left by the apparent demise of *Hardcore*. SJS (Lucy M/734 10th Ave E/Seattle, WA 98102; [diagonalsexcess.org/ong](http://diagonalsexcess.org/ong))

**PICARESQUE #8** 5.5x8.5 \$2 40pgs.  
Australian personal 'zine composed of short slices of the author's life. This is one of those kind of 'zines that starts out with an apology for the quality of its content. Always seems like a bad idea to me: If the content is good, then it seems like false modesty; if the content does indeed suck, then why publish it in the first place? Maybe writing isn't your forte, or maybe it's time to take a break or work harder to come up with material you feel satisfied. TS (Moonee Dams Press/17 Mayes St/Stawell, Victoria 3380/Australia)

**POCKET FULL OF CHANGE #2** w/CD 8.5x11 \$3 32pgs.  
*Pocketful Of Change* is a punk music 'zine based in Seattle, WA. In this issue Blood Or Whiskey discusses their Celtic punk sound and some recent band history. Clit 45 discusses their history, influences, new LP, and their name. The Grabass Charleston offers up a very positive look at touring, *The Simpsons*, mix tapes, and living fulfilling punk rock lives. Other interviews include Josh MacPhee on street art stenciling, The Spunks, and Public Access. The rest of *Pocketful Of Change* is filled with reviews of music, 'zines, films, and books. This issue includes a CD compiling one track each from the bands interviewed and several other recordings in the reviews section. SJS (1005 N 36th St. #2/Seattle, WA 98103; [pocketfulofchange.com](http://pocketfulofchange.com))

**PRISON ART VOL. 5 #7** 8.5x11 \$7 10pgs.  
This newsletter covers topics of interest to political prisoners and supporters. Informative articles on a political prisoner's journey through the US prison system, poverty in Africa Doubles, "Assata: Terrorist Or Survivor Of Terrorism?", "Trade Of Females: Women's Oppression And The Imperialist System," plus letters and info on getting art and crafts made by political prisoners. CD (Prison Art Project/PO Box 31574/San Francisco, CA 94131)



# 'ZINE REVIEWS

## PROFANE EXISTENCE #49 7x9 \$5 100pgs.

Just in time for your ADD boredom to subside you have another issue of this crusty anarcho-punk staple. Man, I have been reading this rag for ten+ years now and Nausea finally made it on the cover. This issue (excellent like the rest) has interviews with Voetsek, Born/Dead, Mutiny, Schifosi, and FxPxOx. The articles are on La Rivolta (an anarcho-feminist fest in Boston) and the history of Umanita' Nova (an anarchist federation from Italy). The coolest thing about this issue is the featured artist section on Chris(tine) Boarts Larson, the face behind *Slug & Lettuce* magazine. There are great pictures, new and old from her collection over the years. Its fun to look back on these pictures and remember the past decade. You still have the usuals, record and 'zine reviews, columns etc. Big props to Profane and crew for making a bigger and better comeback in the face of adversity. CF (Profane Existence Records/PO Box 8722/Minneapolis, MN 55408; profaneexistence.com)

## Q FOR TREASON #9 7x8.5 \$3 72pgs.

This issue of *Q For Treason* is subtitled "Rail, Road And Ship Travel Zine" and that quite accurately describes the contents. Editor Reece writes at length and with considerable detail about his extended journey from Vancouver, BC to St. John's, Newfoundland and back. Reece sets out for Montreal by hitchhiking and train-hopping, crossing those thousands of miles with considerable ease. In Montreal he meets up with a traveling partner and heads on to Halifax, Nova Scotia, where the adventure continues. Reece and friends travel throughout the easternmost Canadian provinces visiting various towns and libraries, climbing Gros Morne, camping in forests and town squares, and an occasional hitchhike race. Eventually the travels in the east come to a close and Reece and a few pals train-hop west, finally arriving back in Vancouver following various sidetracks and unexpected arrivals. The writing in *Q For Treason* is dense with descriptions of places, activities, and many people encountered while traveling or hanging about small towns. Reece seems intent on getting on paper everything that occurred during the time this issue documents. The mass of detail slows the pace of the story and provides a relaxing and rewarding read. He closes this issue with descriptions of three games played while traveling and mentioned throughout the preceding pages. SJS (Reece/2-1670 E 10th St./Vancouver, BC/V5N 1X5/Canada)

## RANTS 5.5x8.5 \$3 32pgs.

Rants on straightedge, Jerry Lee Lewis, Bukowski, etc. I felt like the editor was milking some tired subjects that are pretty much irrelevant. I was hoping for at least a couple laughs. Instead, I came away with zilch. Ehnhhh... MA (MDP/17 Mayes St./Stawell, Victoria 3380/Australia)

## RE/FUSE #4 news \$6 32pgs.

*RE/FUSE* is a newspaper size music 'zine from The Netherlands filled with informative in-depth interviews that get inside the hearts and minds of the folks talking. There also are intelligent and useful reviews and essays. The first several pages are given to columns and lists from the folks who do the work. Then this issue features interviews with Mike Kirsch, The Je Ne Sais Quoi, The National Anthems, Ian MacKaye, Soft Pink Truth, Look Back and Laugh, and Shikari. One essay in this issue describes a tour through northeast Holland to dig in history for the he story of a social anarchist reformer from the mid 19th century named Ferdinand Domela Nieuwenhuis. Another essay provides detailed instructions for screen printing, from preparing the screen to heat setting the finished product. A third essay discusses the work of artist Thomas Hirschhorn and his choices of materials and processes. There are also extended reviews of three books: *Catcher In The Rye*, *American Hardcore*, and *Mark Andersen's* Washington, DC social organizing retrospective, *All The Power/Revolution Without Illusion*. There also are highly selected and refreshingly critical reviews of music, 'zines, and video. This is an all around good read with diverse enough content to maintain interest throughout its large pages. The graphic design, layout, and decent photography only add to the reading experience. SJS (Hertogstraat 17a/6828 ER Arnhem/The Netherlands; refusefanzine.com)

## S.C.A.L.P. #4 5.5x8.5 \$2 40pgs.

This issue of *S.C.A.L.P.* documents editor Dan's self-imposed exile from Phoenix, AZ to Madrid, Spain. The impetus for leaving was a breakup with a long term girlfriend. He chooses Madrid to spend time with another girl he met on a previous trip through Spain. Dan arrives in Madrid, seeks out a room to stay in, and begins exploring the city. He makes note of various characteristics of Spanish social life, like the quality of European news, living habits, nights on the town, and mass transit use. Eventually Dan finds a job teaching English and seems to establish a relationship with the girl for whom he came to Spain. At the same time he slides into occasional angst filled ruminations over his revolutionary status or the general direction of his life. Mixed into these daily activities are observations and commentary on United States attitudes and governing style. The denouement for this issue arrives when Dan chooses to return to Phoenix. His writing is personally revealing, seasoned with wry humor and a gentle touch of youthful cynicism. He seems to find little closure for any of his concerns but the stories are nonetheless a good read. SJS (Dan W/PO Box 1521/Tempe, AZ 85280; parcellpress.com)

## SEE HOW PRETTY, SEE HOW SMART #4

8.5x11 \$5 28pgs.  
A collection of drawings from a slew of artists but none of them seem to be in color and the pages aren't numbered so there's no way to tell who did what. Some of them are well done but there a number of things that just didn't sit right with me. For some reason a few of the artists feel it their duty to draw nothing but cartoon men with huge erections standing next to a caption stating "SHAZAZAAAAM!" and basing full page comics on bowel movements. The majority of the artwork is extremely good but as for the rest of you fellas here's a little secret: people shitting and then masturbating on a window sill for no good reason is neither funny nor creative. MV (Partyka c/o Matt Wiegler/PO Box 448/New York, NY 10018; partykausa.com)

## SEE HOW PRETTY, SEE HOW SMART #3

8.5x11 \$5 40pgs.  
I have a hard time reviewing compilation comics, especially when most of them are just pictures. I've been out of creative writing class too long to effectively describe what I'm looking at and my simplistic grasp of most styles doesn't help either. For this, dear artists, I apologize. *See How Pretty*. *See How Smart* compiles the work of eight artists and comic makers (some of whom have other 'zines reviewed in this issue). The styles are pretty varied—from light pencil work with a lot of detail, to a dark marker cartoon, to one that looks like watercolor—and the juxtaposition of styles makes for a real sense of originality in each piece. My favorite is the section by Zack Smith entitled "Monsters Review Records" that has some intricately doodled creatures discussing From Ashes Rise and Mastodon. If you are into comics I would suggest checking out this 'zine or any of the others that come from Partyka. LO (see above address)

## SEE HOW PRETTY, SEE HOW SMART #2

7x8.5, \$2 20pgs.  
This reminds me ever-so-slightly of *I Threw up My Birthday Cake*, another half-legal compilation of arty 'zinesters from about ten years ago. The big difference was those cats had the class to put some substance in with their art, but I'm pretty old fashion—I like a little threat in my punk. Features lots of renderings of breasts and genitalia by Sean McCarthy, Sara Edward-Corbet, and Zak Smith, if those names mean anything to anyone. The cover is nicely hand-screened and the copies are crisp and clear, but overall this 'zine says nothing. TS (see above address)

## SEDITION #5 9x12 free 52pgs.

This is hardcore magazine in French so I don't really understand much, but I can tell you that its a hardcore magazine with a lot of interviews with bands I know nothing about except for the ones in the advertisements! This 'zine does have a nice layout and all the photos look really good. So maybe if you read French and you want that perspective then check this out. CF (Sedition c/o Exutoire/B.P. 073/33031 Bordeaux Cedex/France)

## SEE-SAW 9x9 \$8 36pgs.

This cutesy looking comic has a sick side. *See Saw* tells stories from the lives of four kids. One dumb bully boy, one sweet girl in love with said bully, one nerdy guy, and his neurotic sister. Their adventures mostly take place at school; causing the four characters to react to childhood social situations with oddly adult overtones. Some of the humor isn't too humorous but the characters really cut to the heart of what people can be like, their fears and hopes. The foursome illuminates a lot of what only goes on in people's heads and that is the real highlight of these stories. Sara's graphic style is reminiscent of the 1930s but with an original flair and some modern enhancements. It looks really good and is a nice, long read. Each one has a hand-screened cover. LO (Partyka c/o Matt Wiegler/PO Box 448/New York, NY 10018; partykausa.com)

## SORRY TREES #1 8.5x11 \$1 20pgs.

Interviews with Thumbs Up!, MDC, and Life Set Struggle along with tips on booking a show, rants about women in the scene, posers and moshing etiquette, plus a few others... and some record reviews. This was okay as far as content and attitude, but the layout is boring and stale, and for the name, I'll say what my mom said to me whenever I would do something wrong then say sorry: "If you were sorry, you wouldn't do it!" So hopefully this will improve with time. CD (Paul/13329 Winterstown Rd./Felton, PA 17322)

## SPECIES TRAITOR #4 5.5x8.5 \$10 194pgs.

This issue took 2.5 years to finish due to the fact that it's 200 pages long and they still don't have enough space for all the articles they wanted to include. Columns from a few different people ranging anywhere from anti-domestication to instructions on how to carry out a mix of subversive acts if one felt it necessary. This was obviously a difficult 'zine to put out and is very well done whether I agree with some of the viewpoints or not. Though for the most part this is a predominantly serious book they do have some lighter points including the "2004 Lame Ass Liberal Awards" in which the winner receives a specially spray painted doormat stating "Tread On Me!!!" *Species Traitor* also comes packed full with reviews of journals, 'zines, books, and letters although most of which don't seem very different of this one. This would be a good piece of literature for the seasoned anarchist and not for anyone looking for an introduction but is still mildly entertaining regardless. Though some of the columns do drag on for quite a while fill the point of almost losing interest, it's refreshing to have an alternative to Crimethink. MV (PO Box 835/Greensburg, PA 15601)

## THE STUDENT INSURGENT #16.6 news \$2 28pgs.

Fairly eclectic, but primarily liberal student paper of the University of Oregon, Eugene. Contains articles on gender identity rights, a local Pride event, educational discrimination, resisting military recruitment, a student strike in Cameroon, select world news bites, train hopping, asylum for Assata Shakur, pirates, *Star Wars*, becoming 21 (big deal), stopping terrorism, and the school yacht club. The only two articles I found very interesting was one about Cecilia Bolocco, the Chilean woman who became Miss Universe during Pinochet's reign, and an article about carrying concealed handguns for self-defense. Self-defense is a good thing. TS (Suite 1/1228 Univ. Of Or/Erb Memorial Union/Eugene, OR 97403)

## TENACIOUS #9 5.5x8.5 \$2 28pgs.

This 'zine is free to women in prison and two stamps for men in prison. Subtitled "writings from women in prison" this 'zine publishes essays and poems by women in various US prisons describing conditions inside, prison labor, and reflections upon their lives. Information is provided for a women's prison literacy initiative in Baltimore and a distributor of pamphlets and 'zines to people in prison. This issue closes with descriptions of five women convicted for defending themselves against abusive husbands or partners. SJS (Black Star Publishing/PO Box 20948/New York, NY 10009)

## THREAT #3 5.5x8.5 \$1 16pgs.

Consists of opinions on racism, patriotism, National Identity Register, and the Olympic Games. Since this is a punk 'zine, they're against all of it. Simplistic approaches to complex problems. But hey, that's punk. There's a crossword puzzle and some reviews as well. MA (Roshan & Louis/Norfolk Road/Ealing/London/W13 4SX/UK)

## TOKIDOKI #1 4.25x5.5 \$1 40pgs.

I picked up this 'zine because the cover was made of really pretty origami paper and it had "tokidoki" (which means "sometimes" in Japanese) in kanji written on the cover. The 'zine is written by a couple who have moved to Japan from Ottawa in order to teach there. It's a pretty good account of what it's like being a foreigner in another country. Some of these authors' experiences were similar to the ones I had while I was in Japan, so I really enjoyed reading this 'zine. Though both of the authors are college graduates as well as seasoned travelers, I found the writing to not be difficult or overly wordy. I recommend it if you want a good read or learn more about being a foreigner in Japan. AW (Braden Cannon/14-19 Happy Tree Apt. #205/Nishi 16 Minami 5/Obihiro, Hokkaido 080-0027/Japan)

## TRAMPAGE #2 5.5x8.5 \$2 12pgs.

How to stalk your stalker, shitting in public, how to tramp it up, sex advice in "Ask The Gay Man," etc. Funny stuff, unless you are a prude. MA (Ceejay Foster/355 Osprey/Walled Lake, MI 48390)

## TRIC #20 8.5x11 free 60pgs.

One of the more eclectic 'zines I've seen. Not exclusively a punk or hardcore 'zine, it seems to also cover pop, DJ, and dance music scenes. Overall seems to be a very regional zine of the general Philadelphia area. TS (Casey Grabowski/219 East Court/Wilmington, DE 19810)

## UNLESS INDICATED #6 5.5x8.5 \$1+stamps/trade 28pgs.

A personal 'zine from out of Bakersfield. The editor is looking to do something exciting and meaningful in her town. One can only wonder if it will happen. Pieces on Earth Day, attending a gay rights demo, kids, wearing, recipes, etc. If you live, or have lived in a small town you will be able to relate to the desire of this 'zine to break out of the norm and find like minded people. Good luck. MA (B. Lopez/PO Box 30117/Bakersfield, CA 93385)

## VENGEANCE AT CACKLING MOUNTAIN

5.75x4.5 \$7 48pgs.  
I find that when I read comics with no words I'm describing the pictures to myself aloud in my head. As if I were telling myself the story rather than just watching the images. Strange. Anyway, this comic has a great look to it. It is printed on black paper with the main colors used being black, orange, brown, yellow, and white. The dark background and subtle use of colors enhance the nighttime feel of the story (which is told at night and in a cave). In this comic you meet two characters, one bully and one victim. They travel together for a bit before battling some and the meaning of the titles becomes clear. This is a nicely done comic that has a high quality print job and original look. LO (Partyka c/o Matt Wiegler/PO Box 448/New York, NY 10018; partykausa.com)

## WAR ON WANKERS #1 5.5x8.5 37¢ 12pgs.

*War On Wankers* is a short 'zine filled with reviews and descriptions of punk and hardcore records. The second half of the 'zine is an essay on the ups and downs of hardcore in the US focused on editor Ben's preferred bands and recordings. Ben provides some information about current and historical hardcore from the US, written with snotty punk attitude. SJS (Ben Parker/3501 S 1st St. #236/Austin, TX 78704)

## WEST STAR LAND 5.5x8.5 \$5 48pgs.

"A Most Excellent Adventure" is the title of the author's journey to the States last summer. Kerry makes it from one coast to the other and back again before she is done, hitting up both San Francisco, the home I chose, and Tennessee, the land that bore me. Needless to say, these sections were the most endearing to me. This is a well-written travel journal with a clean and attractive design. I normally can't stand this genre of 'zine, but this one has enough character and Kerry has an intriguing enough perspective to make this a compelling read. TS (Kerry Ann Lee/PO Box 14562/Kilbirnie, Wellington/New Zealand)

## WHAT WE HAVE #1 8.5x11 \$2 28pgs.

*What We Have* is a hardcore 'zine that emphasizes veganism and straight edge. It is filled mostly with interviews and live action photos. There is an informative interview with Kurt of Catalyst Records that covers some of his experiences in bands and differing attitudes and scenes in the US and Europe. He also comments on hardcore culture and it's shifting focus over time. Another interview with Seven Generations examines their revolutionary vegan/animal liberation politics while reminding everyone listening to pay attention to the impacts of ones life on our planet. Interviews with Cherem and Make It Count are short and cover mostly band influences and local scene descriptions. This issue begins with a smart analysis of hardcore culture from an anthropologist's point of view. There are brief reviews to close out the pages. SJS (whatwehave@hotmail.com)

## YOUTH CULTURE KILLED MY DOG #5

5.5x8.5 \$2/trade 44pgs.  
At the one year anniversary of this 'zine documenting the local scene of Muncie, Indiana, I can see the author has made a lot of improvement in format. Her 'zine is much more clean and artistically interesting than it was in the beginning. She includes her friends' essays on growing up punk in a small town, interviews with local bands Counter Culture Unity and Everything Now!, and reviews local shows. The interviews dragged on a bit, but her show reviews were interesting and reminding me of seeing my favorite local bands when I was younger. I'm not sure what audience this 'zine had outside of Muncie, Indiana, but it serves as a reminder to enjoy our local scenes. JM (Sybilla Gimmick/310 West 2nd St./Anderson, IN 46016)

## GULLIBLE #26/SNAKE PIT #34 5.5x8.5 \$2 48pgs.

As always both these 'zines (conveniently crammed into one mass) are always entertaining. Whether the be stories of the road, ex-girlfriends, shit soaked kids at a punk show, girls, free bagels, and the giant shit hole called Myspace. Lots of cool stories of various persuasion abound from both 'zines, take a look inside. CF (Chris Terry/807 Bergen St. #2R/Brooklyn, NY 11238)

## COMPLETE CONTROL: An Anthology 1997-2005

book \$8 214pgs.  
Wow, this book is quite an accomplishment for a 'zine-writer and truly embodies the original sense of what it means to be an anarchist, an activist, a punk, a pissed off youth, and a human being. The writer takes extreme liberty of his authorship and inserts his own current criticism and commentary alongside of his anthologized 'zine collection. His writing becomes progressively more self-aware, more in-depth and more sophisticated as the book goes on. The 'zine consists of personal accounts of living in Richmond, VA and traveling all around the US. Greg Wells not only talks the talk, but he walks the walk—he is involved in Food Not Bombs, lives a minimal-impact lifestyle, attends and participates in protests, and truly believes in social change. One of my favorite stories is the one where he goes to Chiapas in issue #3. Greg explains the popularity of this particular issue to the fact that it is full of "optimism and romanticism." Aside from the fact that the author TOTALLY dissed my beautiful residence of Portland, OR, I absolutely was enthralled by the book. I am just so glad that someone took the time to truly document what would have otherwise been forgotten about the punk scene in Richmond, Virginia and all around the U.S. in the late '90s and early 2000s. I highly recommend this book and think it's a must-have for activists and punks alike. AW (Chris Johnston c/o Plan-It-X Books/PO Box 3521/Bloomington, IN 47402)

## MAKING STUFF & DOING THINGS: A Collection Of DIY Guides To Doing Just About Everything

book by Kyle Bravo 5.5x8.5 \$12 288pgs.  
Well, quite frankly this book is filled full of awesome DIY solutions, projects, etc. for a ton of shit. It has how to make flea powder for your friends, beer for your dog, toothpaste for your band, buttplugs for your bike, and how to make skirts to go ahead pasting in! Seriously though this book is thick and full of excellent ideas. My dad was even sitting around reading it and was caught scratching his head saying, "Wow, that's cool." Any self-respecting punk and anyone else any ways should have this book handy on the shelf for anything real. Get this book. It's more important than The Bible. CF (Microcosm Publishing/5307 N Minnesota Ave./Portland, OR 97217; microcosmpublishing.com)





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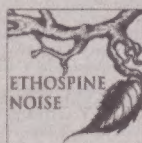
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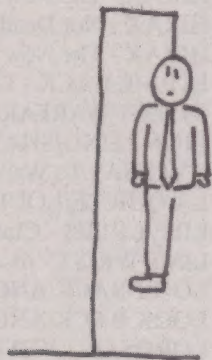


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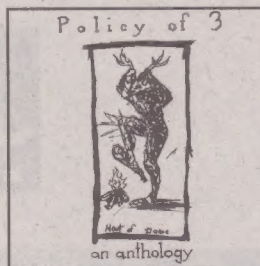
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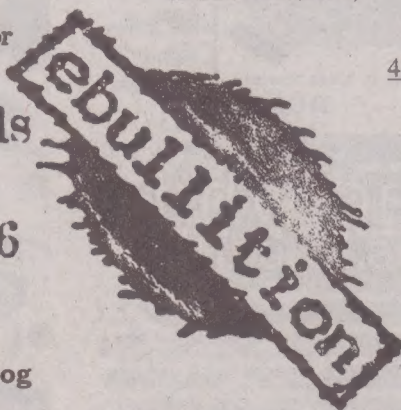
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## THE REST OF THE

USA 4TH CLASS:	CANADA BY AIR:	WORLD (\$10 MINIMUM) BY SEA:	BY AIR:
A = \$3.00	A = \$4.00	A = \$4.50	A = \$5.50
B = \$3.50	B = \$4.50	B = \$5.00	B = \$6.00
C = \$4.00	C = \$5.50	C = \$6.00	C = \$7.00
F = \$6.00	F = \$8.50	F = \$9.50	F = \$12.50
G = \$7.00	G = \$8.50	G = \$9.50	G = \$10.50
H = \$7.00	H = \$9.50	H = \$10.50	H = \$13.50
J = \$8.00	J = \$10.50	J = \$11.50	J = \$14.50
L = \$9.00	L = \$11.50	L = \$12.50	L = \$15.50
M = \$10.00	M = \$12.50	M = \$13.50	M = \$16.50
P = \$11.00	P = \$13.50	P = \$16.50	P = \$17.50
Q = \$13.00	Q = \$15.50	Q = \$16.50	Q = \$19.50

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